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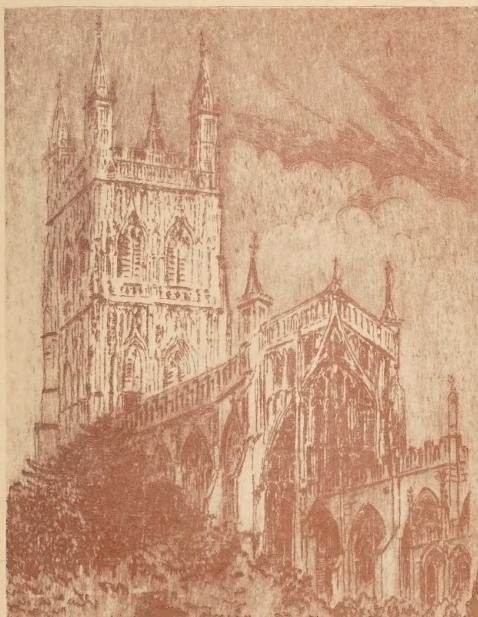
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VOLUME XXXIII

SAN FRANCISCO AND LOS ANGELES, JULY, 1928

NUMBER SEVEN

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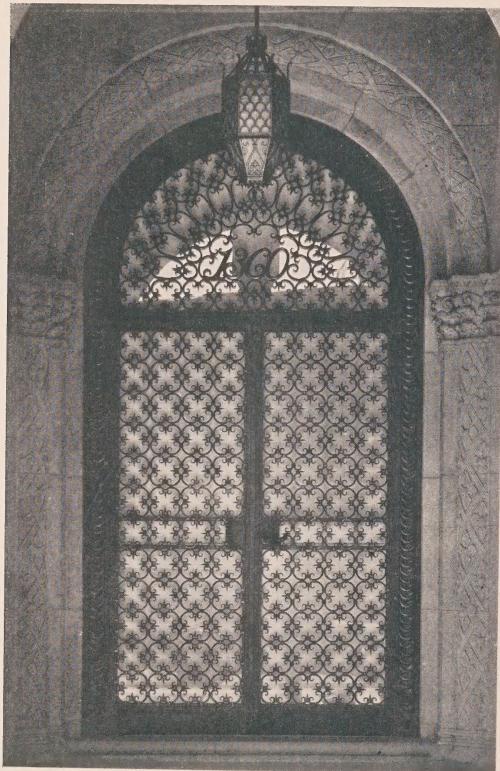
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# PACIFIC COAST ARCHITECT

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JULY  
1928

## In Discussion of Shop Courts

BY ZOE A. BATTU

**H**ALL the architectural forms to which the layman and the professional are most irresistibly and unfailingly drawn, the enclosed court of either the residential or commercial building is preeminent. We never weary of visiting, exploring and rediscovering the enclosed court. Let us but hear of the existence of a new one or famous one and we do not rest until we have visited it, examined it and compared it with others of our knowledge.

Wherein lies this strange spell of the court? And since we are showing and especially considering what are commonly known as shop courts, what significance does this form have from a practical and esthetic standpoint? In reality, the court is nothing more nor less than an outdoor room. It embodies and combines a sense of privacy, shelter and protection and a contact with nature, her plants and the outdoors that is always quite lacking within the rooms of a structure. For this reason the court very obviously finds its greatest prevalence and possibilities in tropical and semitropical climates, but that does not mean that it loses its charm and is wholly out of place in colder climates. Its very character as an outdoor room endows it with the never-failing spell of Nature, regardless of the climate, the season or the moods of the weather.

Entering the commercial court, the shopper feels that he is in another small world. Here is a fountain, trees and flowering shrubs, pleasant nooks in which to rest and smoke. Mere shopping becomes an adventure. Every small shop adjacent to the court is an exotic, delightful world that must be looked into. What treasures not purchased on the spot are filed away in the mind pending a more financially auspicious day. These small shops, carrying highly specialized and oftentimes costly wares, gain immediate and future customers that they perhaps would never attract in an environment and atmosphere with less appeal to the imagination. Thus are joined, in the

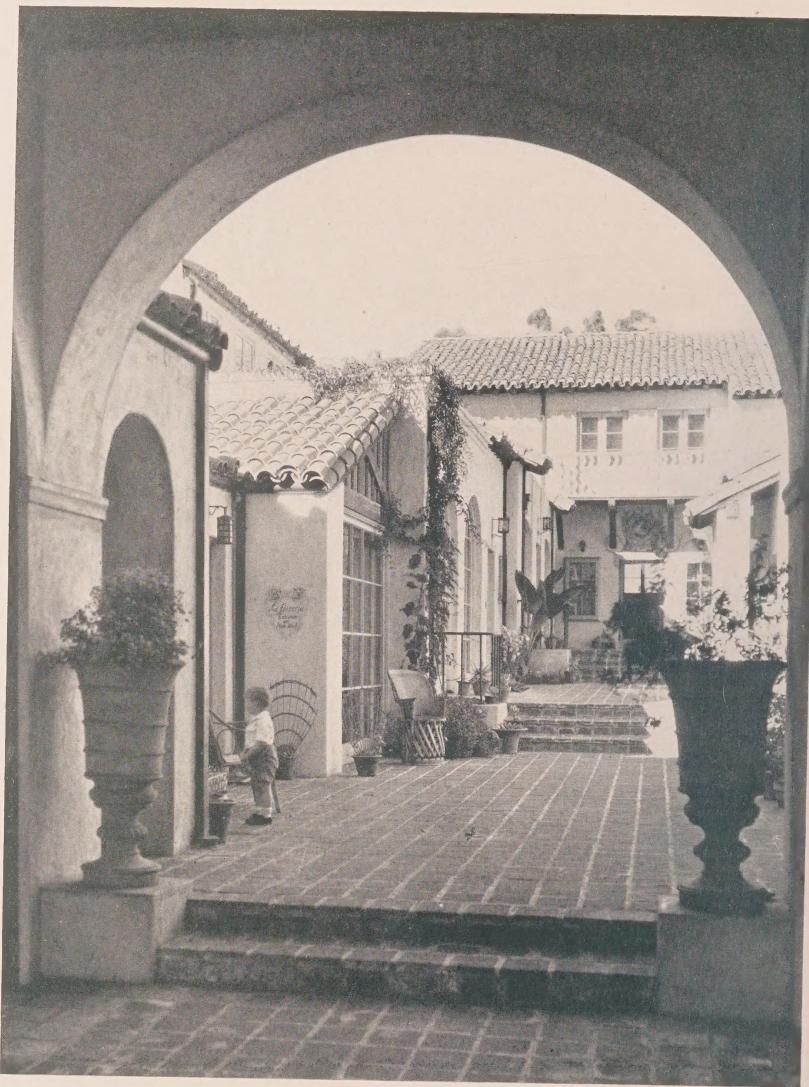
court of shops, that material thing, Business, with that vague (so often scorned) quality, Imagination, to the practical purposes of the former and the entire satisfaction of the purchaser.

It is only natural that Southern California should produce the most extensive and notable array of shop courts in this evolving Western architecture. The very early Southern attempts in this direction sometimes show evidences that they were planned and built by workers who were gaining a personal familiarity and skill in designing and adapting to a newer land these units, so long familiar to European architects. Some of these buildings are crudely overdone, a trifle overstressed and theatrical. But a sure footing is being found by native architects, and there are a goodly number of Western courts notable

[Concluded on page 47]



LA FLORERIA, EL JARDIN PATIO, VENTURA, CALIFORNIA.  
WEBBER, STAUNTON AND SPAULDING, ARCHITECTS.



LA FLORERIA, EL JARDIN PATIO, VENTURA, CALIFORNIA.  
WEBBER, STAUNTON AND SPAULDING, ARCHITECTS.

*Photo by Mott Studios.*



PATIO, MCKINLEY BUILDING, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS.

*Photo by Matt Studio.*



THE ARCADE, PASADENA, CALIFORNIA.  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS.

*Photos by George Haight.*



THE ARCADE, PASADENA, CALIFORNIA.  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS.

Photo by George Haight.



THE "LASKY STAR," HOLLYWOOD, CALIFORNIA. GOGERTY AND WEYL, ARCHITECTS.  
*Photos by Van Rossem.*



THE "LASKY STAR," HOLLYWOOD, CALIFORNIA. GOGERTY AND WEYL, ARCHITECTS.  
Photo by Van Rossem.



PATIO, ROSEBERRY BUILDING, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS.



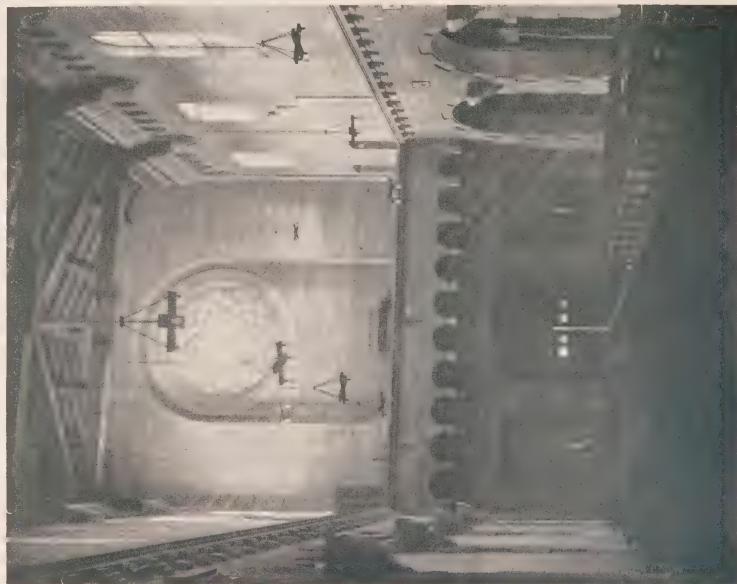
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# SOME WESTERN CHURCHES

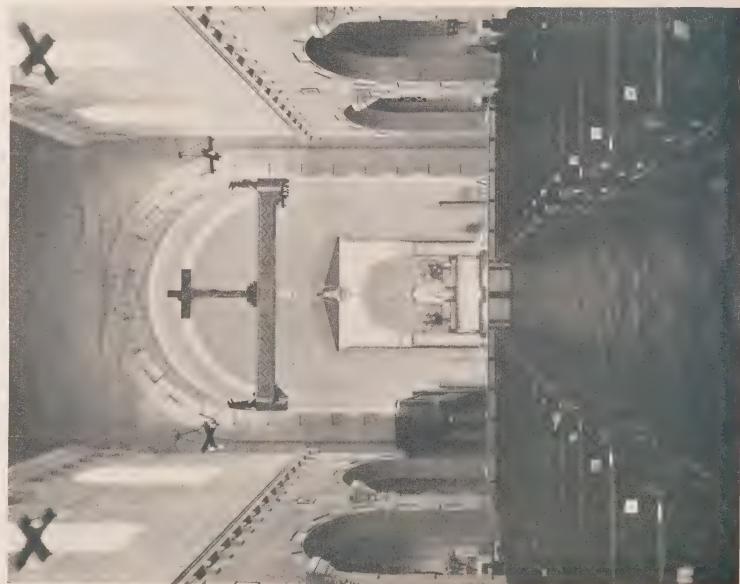


CHURCH OF THE PRECIOUS BLOOD, LOS ANGELES, CALIFORNIA.  
HENRY CARLTON NEWTON AND ROBERT DENNIS MURRAY, ARCHITECTS.

*Photos by Miles Berne.*



THE CHOIR  
CHURCH OF THE PRECIOUS BLOOD, LOS ANGELES, CALIFORNIA. HENRY CARLTON NEWTON AND ROBERT DENNIS MURRAY, ARCHITECTS.



*Photo by Miles Berne.*



THE CHAPEL  
CHURCH OF THE PRECIOUS BLOOD, LOS ANGELES, CALIFORNIA, HENRY CARLTON NEWTON AND ROBERT DENNIS MURRAY, ARCHITECTS.

*Photo by Miller, Berner.*



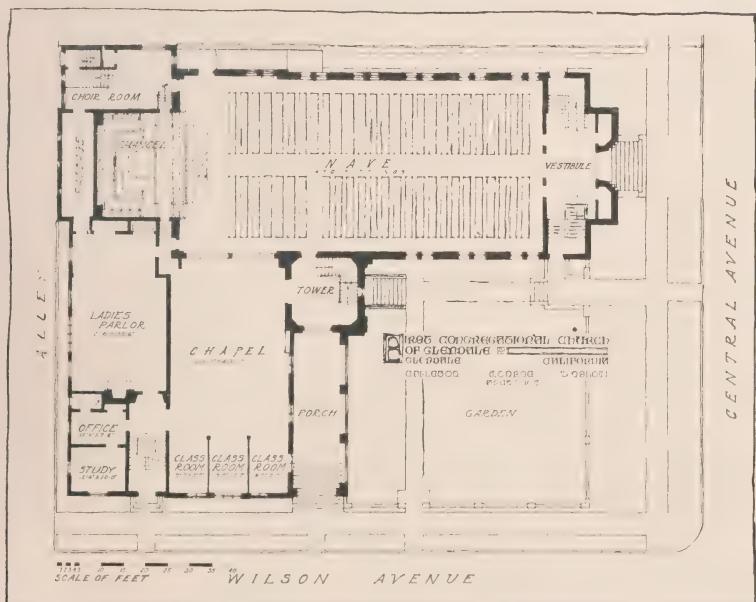
FIRST BAPTIST CHURCH, LOS ANGELES, CALIFORNIA. ALLISON AND ALLISON, ARCHITECTS.  
*Photo by Moit Studios.*



FIRST BAPTIST CHURCH, LOS ANGELES, CALIFORNIA. ALLISON AND ALLISON, ARCHITECTS.  
Photo by Mott Studios.



FIRST BAPTIST CHURCH, LOS ANGELES, CALIFORNIA. ALLISON AND ALLISON, ARCHITECTS.  
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FIRST CONGREGATIONAL CHURCH, GLENDALE, CALIFORNIA.  
CARLETON MONROE WINSLOW, ARCHITECT.

Photo by Hiller.



FIRST CONGREGATIONAL CHURCH, GLENDALE, CALIFORNIA.  
CARLETON MONROE WINSLOW, ARCHITECT.

*Photo by Miles Berne.*



FIRST BAPTIST CHURCH, PASADENA, CALIFORNIA. CARLETON MONROE WINSLOW, ARCHITECT.  
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FIRST BAPTIST CHURCH, PASADENA, CALIFORNIA. CARLETON MONROE WINSLOW, ARCHITECT.



FIRST BAPTIST CHURCH, PASADENA, CALIFORNIA. CARLETON MONROE WINSLOW, ARCHITECT.  
*Photo by George Haight.*



REDEEMER LUTHERAN CHURCH, SOUTHGATE, CALIFORNIA. ALBERT J. SCHROEDER, ARCHITECT.

*Photo by George H. M.*



REDEEMER LUTHERAN CHURCH, SOUTHGATE, CALIFORNIA. ALBERT J. SCHROEDER, ARCHITECT.

*Photo by George Haight.*



*Photo by Gabriel Martin.*

SIXTH CHURCH OF CHRIST SCIENTIST, SAN FRANCISCO, CALIFORNIA. WILLIAM H. GRIM, ARCHITECT.



Photo: C. A. Moulton.

SIXTH CHURCH OF CHRIST SCIENTIST, SAN FRANCISCO, CALIFORNIA. WILLIAM H. CRIM, ARCHITECT.



GRACE CATHEDRAL, SAN FRANCISCO, CALIFORNIA.  
LEWIS P. HOBART, ARCHITECT. CRAM AND FERGUSON, CONSULTING ARCHITECTS.



WESTMINSTER PRESBYTERIAN CHURCH, PASADENA, CALIFORNIA.  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS.



METHODIST CHURCH, TACOMA, WASHINGTON. SUTTON, WHITNEY AND DUGAN, ARCHITECTS.



## A Competition Prize House



HIS CHARMING HOME, built in Portland, Oregon, from plans for the home design which won first prize of \$2,000 in the West Coast Woods Architectural Competition, was opened to the public on January 29. The home was designed by Otho McCrackin, Hutchinson, Kansas. The design was one of twelve awarded prizes in the competition, which was sponsored by the West Coast Lumber Bureau and conducted last year under the auspices of the Washington State Chapter, American Institute of Architects.

The home was built by the Henderson-Bankus Company, Portland, under the auspices of the West Coast Lumber Bureau and The Oregonian, a Portland newspaper.

A house is now being built in Seattle, Washington, by Chris Iverson & Son, from the same plans under a similar arrangement made by the bureau with the builder and the Post-Intelligencer.

Four of the major commercial woods of the West Coast—Douglas fir, West Coast hemlock, Western red cedar and Sitka spruce—were used in construction of the Portland prize home. The same woods will be used in the Seattle home.

All the framing, studs, joists, rafters, sheathing, subflooring, basement posts, girders and lath were of Douglas fir. Sitka spruce and Western red cedar were used in the exterior. The mud sills were Western red cedar and the house, of course, has a shingled roof. Sash and frames were of Douglas fir. All bedroom floors were of vertical grain West Coast hemlock. Downstairs floors were of random width vertical grain Douglas fir, having a narrow V-joint and pegged at different

points. The living room has Douglas fir beams in the ceiling.

The library is paneled with Douglas fir veneer.

Both in the library and living room there are a number of sand-etched designs which are proving so popular at this time.

The cabinets in the kitchen are of Sitka spruce. Several of the rooms are finished with hemlock and others with fir. Port Orford cedar has been used in some of the closets.

Almost 4000 persons went through the house on the day it opened. More than 40,000 went through it during the four weeks it was open to the public.



LIVING ROOM, PRIZE HOUSE.

# The Telephone Phase of Home Planning

BY RICHARD C. SMITH

*The Pacific Telephone and Telegraph Company*

**H**E FIRST THOUGHT as well as the last word in planning a home concerns the advance provision of telephone facilities. Architects and builders, in meeting the exacting requirements of clients, with respect to essential service features, recognize that their desire for telephone convenience depends upon a knowledge of the adaptability of the various services offered by the telephone company in residential use; and an appreciation of the personal satisfaction to be derived from the provision of adequate and flexible service arrangements.

The plan advanced by the telephone company, through its business offices, is logical and not at all complicated or expensive. It takes into consideration the desirability of providing convenience and comfort in a home by making every necessary arrangement at the start. Founded upon a wide experience in the field of home telephone usage, the company has concentrated essential data and suggestions in literature, for complimentary distribution to interested customers. Written in nontechnical and, therefore, easily understood terminology, these booklets offer valuable guidance to home owners, builders and architects. They contain typical telephone arrangements and construction suggestions for homes.

In the general ensemble, before construction work on a home is started, are the important service features—gas, water and electricity. Equally essential is telephone service. The architect in his floor plans gives a practical representation of a home; a clear and convincing picture of the convenience which the family of his client will enjoy. During the course of his consultations with a prospective home owner, the probable requirements for telephone service are estimated, and it is determined in what rooms and what locations telephones should be placed. Conferences of this nature are primarily in the client's interests, and are dedicated to the preservation of a home as it was in the beginning—a beautiful creation of architectural genius, by making unnecessary subsequent alterations.

Briefly stated, this advance provision of telephone facilities simply takes into account the placing of conduits (or pipes) for telephone wires to the different rooms, so that telephones may be connected easily; the provision of suitable equipment for the reception of wires from the outside; and as accurate a decision as possible with respect to the location of telephone instruments and floor plug connections in rooms, taking into consideration quietness, light, accessibility and artistic results.

It is, of course, true that preferences for telephone locations in homes vary among owners. It is generally conceded, however, that two or more telephones are necessary; and that in the larger homes the number of telephones is primarily governed by room arrange-

ments and family customs. With this thought in mind, the advantages of individual rooms as telephone locations are summarized below:

A telephone in the hall is particularly accessible, at all times, to members of the household and guests.

A telephone in the master bedroom provides convenience, safety and privacy.

In the kitchen, a telephone is practically indispensable, as it is used for ordering supplies, and it enables servants to answer calls without necessity for entering the family living quarters.

The dining room, less frequently used than other first floor rooms, is a very desirable telephone location, affording quiet and privacy, and convenience at meal times.

A telephone in the study, den or library is ideally situated, with respect to privacy, quiet and accessibility.

In the boudoir, a telephone furnishes the same convenience to the housewife that a telephone in the den or study gives to the husband.

The flexibility and diversified uses of telephone service in the home are practically unlimited. Various types of wiring plans and arrangements may be adapted to the requirements of the household; so that certain telephone bells will remain silent and others will ring, as occasion demands; several telephones may

[Concluded on page 50]



# • EDITORIAL •

## *The Campaign for Good Architecture*

THE Northern Section of the new State Association of California Architects is now completely organized and ready to function. At a meeting in San Francisco on June 30, the Advisory Council, composed of architects elected to represent the profession of Northern California (divided into thirteen geographical districts for convenience), elected two of their number to serve on the Executive Board.

These gentlemen, Mark T. Jorgensen of San Francisco and Charles F. B. Roeth of Oakland, together with Albert J. Evers, from the State Board of Architecture, Northern District, and William I. Garren, from the Northern California Chapter, American Institute of Architects, constitute the executive and administrative staff for the North. A similar form of organization is almost perfected in the South, and the two branches of the board will function together and separately much as is the case with the present State Board of Architecture, Northern and Southern Districts.

Matters of general policy and administrative system will be determined by the two boards sitting together, with Myron Hunt, Regional Director, A. I. A., as ex-officio member to coordinate activities between joint sessions. Each board will deal with problems in its own part of the State, and carry on, simultaneously, efforts to promote better understanding between the general public and the architectural profession.

The main object of this new State association is, of course, to assist in bringing about better enforcement of the State Act to Regulate the Practice of Architecture. As all measures of the Commonwealth must be, it is based upon consideration for public health and safety. That these are endangered by the erection of buildings designed by incompetent, untrained persons is obvious. An additional injury to public welfare is not definitely mentioned in the act—that is, the physical aspect, the exterior (and, for that matter, the interior) appearance of buildings. No one can deny that ugly, ill-designed buildings affect seriously the reputation, lower the property values, and retard the proper development of communities, and are of grave concern to their citizens. This phase of the situation is one of which architects, naturally, are acutely conscious; and they feel it their duty to impress upon the public the importance of good design as well as good construction and pro-

tection against poor sanitation, fire risk, faulty light and ventilation, and so on.

As with many other worthy causes, the formation of this new association has resulted in other benefits. It has brought all the architects of the State into harmonious working relations. Fired by a common enthusiasm for the betterment of intolerable conditions, these men have gathered together from all quarters, and have found that they not only speak a common language, have common interests, but also that their brother architects are men of ability, of culture and charm, with interesting personalities and pleasant human attributes.

And, as a matter of fact, most architects are like that, wherever you find them. They are artists, but humanized by their direct contacts, developed by their responsibilities; they are business men perforce, but broadened and uplifted by their devotion to the tradition and dignity and ethics of their profession, by their instinctive love of beauty.

For another thing, this movement bids fair to shake up and wake up architects from the ruts into which they have settled, the lethargy into which they have fallen. It is not exactly disparaging to say that architects are modest, that they shun publicity and the competitive struggle of modern business, political, social, existence. But there is an unavoidable inference that this is partly due to laziness, snobbishness, cowardice, and that architects are shirking a real obligation, call it moral or civic or what you will, behind a screen of professional prejudices. Their long-established, loyally protected Code of Ethics need not and must not be violated, but rather should be enlarged to include more comprehensively their obligations to the public, as to making more available their expert advice and service, and information thereof.

The progress of the new association will be watched with sympathy and hope by all who are genuinely interested in California.

\* \* \*

## *Honor Awards for Craftsmanship*

THE Northern California Chapter of the American Institute of Architects, assisted by the San Francisco Chamber of Commerce, is organizing an exhibition of fine craftsmanship in all materials and articles connected with building in San Francisco, and will issue certificates of award to those firms or individuals whose work is selected by a jury of architects as displaying particular

merit. The exact dates during which the exhibition will be held have not been fixed, but it will occur sometime during the months of August or September. All firms desiring to enter the exhibition, however, should address the Committee of Awards of the Northern California Chapter of the American Institute of Architects in care of the San Francisco Chamber of Commerce. As far as possible, the committee will circularize all firms in the city, but any firm whose name and address have not been secured will be sent detailed information upon application. The only restrictions are that the article or workmanship must have been manufactured or executed in Northern California since January 1, 1926, for installation in San Francisco buildings by firms actively in business here.

In 1927 the local Chapter of the American Institute of Architects successfully held an exhibition of the work of Northern California architects in the De Young Museum in Golden Gate Park. This exhibition will be held every alternate year, and it is proposed to hold the honor awards for craftsmanship on the intervening years, of which the present exhibition will be the first. The idea behind this exhibition is to stimulate fine craftsmanship and to let the architects and the community in general know about and see the best work being produced in this community. It is hoped that in succeeding years the awards will be given a wider scope and will include the whole of the northern part of the State.

\* \* \*

### Advertising and the Architect

(For the purpose of this imaginary interview, the Producer is a composite of that host of manufacturers, agents, contractors, who produce materials and labor necessary and suitable for structural and decorative uses. The Architect, of course, is a typical representative of his profession.)

#### *The Producer speaks to the Architect:*

"How, in the name of common sense, am I to Get Over a Message to You? I'd like to tell you about several improvements which make my line better than any other, better than my own stuff has been hitherto. But you refuse to see the salesmen I send, and apparently the printed matter I mail you, or the copy in magazine ads, is not read. What to do?"

#### *The Architect answers:*

"Do you think I have nothing else to do besides listening to salesmen who call by the score and would stay by the hour—if they got past the rail? Or wade through the piles of mail that come every day—letters and pamphlets and catalogues, bulging with bunk? And your ads—I can't help getting an occasional glimpse as I read my magazine each month, but even that sometimes makes me so sick that I turn the pages in a hurry to find something more interesting."

"If you really have made some improvements, I should like to know about them; and I ought to know, because sooner or later Mr. Smith or Mrs. Jones will ask

me what I think of this or that, and I'll have to evade the point, or bluff, or say it's not thoroughly tested yet.

"But you'll have to get the information to me somehow; I certainly haven't the time to go around asking everyone if he has any new dope, and how about it, please? Think up some better way."

#### *The Producer tries again:*

"Will you let me send a good talker, armed with a nice, partly funny movie, to one of your meetings, when he can break the glad tidings to all of you together, in a regular Painless Parker fashion?"

#### *The Architect is not sold:*

"That might be very interesting in some cases; but we have a limited number of open meetings, and if the precedent were once established, most of your brotherhood would be yelling, 'Pull! Favoritism!' until they were given a hearing, too; and I fear most of our own members would get so bored in a short time that they would stop coming to meetings. After all, we don't need a long lecture or elaborate demonstrations; we are (I hope) trained experts in design and construction, with a general understanding of all the special forms of equipment or service—and ought to grasp the salient points without difficulty or delay. If these could only be condensed to essential limits, and printed in agreeable form—for our poor eyes suffer so much at best!—and we could glance over them in leisure moments, at home, say—"

#### *The Producer is inspired:*

"You mean, if I cut out all the Bunk, just give you the Main Idea, a Proved Fact or Two, maybe offer to send you more complete data if you're interested, and arrange it so the page will kind of catch your eye pleasantly—give it what you architects call 'composition' or 'balance'—and have it in an architectural journal that you like to read at home—that you just can't help but absorb the good news in spite of yourself? I think I get you——"

#### *The Architect spills the beans:*

"Now you're talking sense. I've often wondered why you people expect to 'sell' an architect when you don't study his viewpoint, talk his language, understand his personality. Give us the information we need, in the way we like—and I'll say we will do our part in the cause of better building. But don't send an ad, written in Chinese, to South America."

\* \* \*

### ANNOUNCEMENT *A Small-House Competition*

A second competition for small houses is announced by The House Beautiful Publishing Corporation. There will be two prizes: \$1,000 for the best small house of five to seven rooms, inclusive, and \$1,000 for the best small house of eight to twelve rooms, inclusive. The houses submitted may be of any style and of any material, and must have been built (not remodeled) recently in any part of the United States. The competition closes November 9, 1928.

Send for the complete announcement, with rules for presentation of photographs and plans, to The Small-House Competition Committee, 8 Arlington street, Boston, Massachusetts.

# INSTITUTE AND CLUB MEETINGS

## Northern California Chapter, A. I. A.

The Northern California Chapter, A. I. A., concluded the business of the 1927-28 spring season with its May meeting. Activities have been suspended for three months and will be resumed the third Tuesday in September.

\* \* \*

## The State Association of California Architects, Northern Section

### Minutes of the First Joint Meeting of the Executive Board and Advisory Council

**Meeting**—A joint meeting of the Executive Board and Advisory Council was held on June 30, 1928, at 6:30 p. m. at the Mark Hopkins Hotel. The meeting was presided over by Mark T. Jorgensen, chairman.

**Attendance**—The following were present: John Donovan, Oakland, Calif., represented the State Board of Architecture in the absence of Albert J. Evers; Harris Allen, Oakland, represented Myron Hunt, Regional Director, A. I. A.; William I. Garren, San Francisco; Chas. F. B. Roeth, Oakland; Mark T. Jorgensen, San Francisco; Leo F. Starks, Sacramento; Ralph Wyckoff, San Jose; Frank V. Mayo, Stockton; E. L. Norberg, San Francisco; S. H. deLange, Watsonville; Ernest Flores, Richmond; Wm. F. Herbert, Santa Rosa; Newton Ackerman, Eureka.

**Election**—After a brief discussion, prior to the election of members from the Advisory Council to the Executive Board, it was decided that the members representing the architects at large of the Northern District should preferably be chosen from the vicinity of San Francisco. An election was held and the following were unanimously elected members of the Executive Board: Mark T. Jorgensen, San Francisco; Chas. F. B. Roeth, Oakland.

**General Business**—The meeting opened, and the members offered a silent standing tribute to the memory of the late Charles Peter Weeks.

The meeting then proceeded, after the business being outlined by the chairman, Mark T. Jorgensen, who introduced Mr. Donovan, the representative of the State Board of Architecture. Mr. Donovan gave a very thorough and inspiring talk on the attitude of the State Board of Architecture towards the new association, and in detail explained the present system of enforcement of the law, which should be remedied. Mr. Donovan stressed the necessity of starting to work at once, and putting the work over in a thoroughly organized way.

Mr. Harris Allen, President of the San Francisco Chapter, A. I. A., and the representative at the meeting of Mr. Myron Hunt, the Regional Director, gave a very interesting talk on the attitude and relation of the American Institute of Architects to the new association, outlined the work that had been done by the two Chapters of the American Institute of Architects. Mr.

Allen promised the full cooperation of the A. I. A., and brought out very ably the importance of the work to be done, both from the standpoint of the individual architect and the benefit to the public at large.

Mr. William I. Garren, representative of the Northern California Chapter, A. I. A., on the Executive Board, outlined the work of the association to date, and explained to the members present the plans for the work to be carried on in the future. The proposed convention in October was outlined and some aspects of the proposed activities of the Advisory Council were explained to those present.

**Constitution**—Following the talks there was a general discussion and reading of the constitution, and by vote a number of the articles and sections of the constitution were recommended to be amended.

At the conclusion of the meeting it was decided that the Advisory Council should meet monthly with the Executive Board for the purpose of discussing and voting on all matters of importance.

The meeting was adjourned at 10:45 p. m. The attendance was practically fully representative of the entire northern section of the State and the spirit of the meeting was very enthusiastic and all left with a willingness to do any work necessary to the success of the program of the association.

July 2, 1928.

WILLIAM I. GARREN, Secretary.

\* \* \*

## The Los Angeles Architectural Club

The Los Angeles Architectural Club and the Southern California Chapter, A. I. A., met in joint session June 5th, at the School of Architecture, University of Southern California. They were served with a dinner prepared by university students and welcomed in behalf of the school by Dean Weatherhead. The Dean also spoke of the efforts of the school during the past year toward providing proper facilities and background for architectural students. He quoted facts to show that progress within this period both on the part of the students and the university was most gratifying.

Pierpont Davis, President of the Southern Chapter, A. I. A., replied to the Dean's welcome and made the additional announcement that the U. S. C. School of Architecture has been admitted to class "A" rating—a fact of outstanding importance to all Southern California.

George P. Hales, president of the Los Angeles Architectural Club, commented further upon the progress of the college's work and noted also that the club's employment bureau for draftsmen, which has been in operation about two months, has been able to offer a constructively cooperative service to both beginning and experienced workers. About 40 men have been placed to date, a number of these being U. S. C. stu-

dents. Hales confirmed again the club policy of extending every possible assistance to young men and women interested in the practice of architecture and issued to them an invitation to avail themselves of the facilities of the organization's new headquarters in the Architects' Building.

Following the several speakers, the assemblage was entertained with amusing skits and sketches presented by student talent. After these features considerable time was spent in viewing the rather extensive showing of the year's work in the department.

The next club meeting will take place July 17th. J. E. J. Johnson will speak on "Architecture and Construction in the West Indies, the Cradle of America." Johnson spent six years in the islands engaged in architectural and construction work and during that period made a comprehensive collection of slides and photographs covering developments along the lines indicated from 1492 to 1800. A number of his photographs are on display in the club offices in order that members may study at leisure the outstanding examples of American architecture as created by Old World discoverers and empire builders, seeking to found outposts of European civilization in the then newly found lands.

During the summer months there will also be on exhibition at the club four drawings by Floyd Rible. These works received first mention in the Le Brun 1928 Traveling Scholarship.

\* \* \*

### Oregon State Chapter, A. I. A.

The Oregon State Chapter, A. I. A., met in its regular monthly business session June 19th. This was the last meeting of the spring session, the organization adjourning until the third Tuesday in September.

Mr. Wallwork, who has been engaged in work on the Portland Housing Code Commission, pointed out the complexities and immensity of the project. The Chapter, as a result, went on record as advising the employment by the city of a paid expert to draft a revised code, and this motion was amended to include the City Building Code.

Secretary Fred Aandahl was asked to write to Mayor Baker of Portland, requesting him to appoint a member of the Chapter to the City Planning Commission. In December of this year the terms of two of the appointive members to the commission will expire and it is the desire of the Chapter to replace one of these men with one of its own members.

\* \* \*

### Southern California Chapter, A. I. A.

The members of Southern California Chapter, A. I. A., were the guests of the School of Architecture of the University of Southern California for the June meeting. The visit of the architects to the school was an inspiration to the students and an evidence of the far-sighted policy of the Chapter to maintain a close relationship with those young men who will later bear the responsibility of the advancement of architecture in the community.

The business meeting was short, consisting of reports of the National Convention of Architects at St. Louis, the election of national officers, and the proceedings of

the meeting of the Producers Council held prior to the convention.

President Pierpont Davis of the Chapter announced that the school had just been elected to membership in the Intercollegiate Association and explained that this election now placed the local School of Architecture in recognized standing throughout the United States as a class A school.

An informal reception, an exhibition of student work and an entertainment by the members of the school followed the business meeting.

\* \* \*

### Architects' League of Hollywood

At a meeting held during the last week in June, the members of the Architects' League of Hollywood voted to discontinue meetings and other activities for the summer season. The first meeting of the fall season will be held some time in September. At this final gathering the members were addressed by Julian Garney, decorator for the Los Angeles Public Library, who gave a talk on decorative problems of various kinds.

\* \* \*

### Pasadena Architectural Club

The Pasadena Architectural Club is continuing its meetings throughout the summer season.

Sunday, July 8th, about 60 club members gathered at the Baldridge Ranch, Verdugo City, for the second annual athletic outing of the organization. Weekly parties are made up for the purpose of visiting new residences, club, church, garage, office buildings or other types of structures under construction in the Southland. The purposes of the expeditions are to observe and comment upon interesting features of construction.

During the first week in August Pierpont Davis, president of the Southern California Chapter, A. I. A., was scheduled to address the Pasadena organization.

\* \* \*

### Washington State Chapter, A. I. A.

The Washington State Chapter, A. I. A., held no official meeting during June. It is the custom of the organization to devote this month's meeting to a trip from Seattle to Tacoma, there to join forces with the architects of that city for a general social time. This outing had to be postponed until July 7th, upon which date the Seattle architects, their wives and families made the trip to Tacoma aboard the yacht of John Graham. Luncheon was served aboard the craft and the Tacoma contingent was picked up at that city. The combined party proceeded to Point Defiance, where an enjoyable dinner was served at 5 o'clock.

The Chapter Committee on Civic Design has completed plans for a water tower in Woodland Park, Seattle, which were undertaken at the special request of City Engineer W. C. Morse. Complete perspective studies and working drawings are now under consideration by Morse's office. There is practically no possibility that any changes will be made and it is expected that construction work will be begun as soon as routine details can be arranged.

Those responsible for the water-tower design are David J. Meyers, A. H. Albertson, Albert M. Allen, F. L. Baker, D. M. Clippenger and F. M. Fowler.

## IN DISCUSSION OF SHOP COURTS

(Concluded from page 11)

for the skill with which the design, the materials, the texture and color values have been handled and related to the locality, the climate, the size of the building and the probable class of tenants the court will attract.

The architectural composition of the court having been planned and executed, there arises, of course, the problems of planting and adding such units of furniture, awnings, benches, pottery, statuary and the like as contribute decorative value and interest. This phase of the court work bears precisely the same relation to its architectural background as interior decoration and furnishing bear to the walls and rooms of a structure. Such completing details can no more be left to chance than interior decoration can be left to chance, for an architecturally good court can easily be marred by planting and the utilization of ornamental units which in their style, size, placing, coloring, etc., conflict with the architect's composition and destroy its continuity.

Thus the planting and its accompanying incidentals will probably find the most fortunate consummation if put into the hands of a landscape architect or in charge of someone very familiar with such matters in themselves, and in relation to the architectural background. The experience of such a worker will enable him to choose such shrubs, small trees, flowers, etc., as are peculiarly and historically associated with the architectural source of the building, while being suitable to the soil and climatic conditions of the locality, and whose placing, matured size, color of foliage or blooms and time of blooming will most happily blend with and enhance the spirit of the architectural design and lend it harmonious color and interest at all seasons of the year.

\* \* \*

RECOGNITION FOR WESTERN UNIVERSITY  
High recognition to a fourth school of architecture on the Pacific Coast has come to the University of Southern California architecture unit with the announcement that the American Association of Collegiate Schools of Architecture voted to admit the Southern California school to full membership and grant it class A rating in the association's convention held in May at St. Louis.

While the majority of the 23 class A schools of architecture are located in such big universities of the East as Yale, Harvard and Massachusetts Institute of Technology, the Pacific Coast now has class A architectural schools in four of its leading education institutions, these being the universities of Washington, Oregon, California at Berkeley and Southern California. The Trojan School, which has just been granted membership in the association, is the only school so honored in the great Southwest district.

A thorough investigation of the University of South-

ern California School of Architecture's standards, courses, faculty, students and graduates preceded the granting of membership in the association to the Trojan School. Architecture was organized as a department in the university in 1919 and was advanced to a school in 1925.

The school now has a teaching staff of 15 and an enrollment of 175 students. It offers a five-year course leading to the degree of Bachelor of Architecture. Cooperation of leading California architects in assisting the school to establish high standards has aided considerably in its progress and in its obtaining the highest possible rating after so short a period of existence as a school.

## PERSONALS

Architects Holabird and Roche have moved to room 900, 333 North Michigan avenue, Chicago, Illinois.

\* \* \*

Architect Harry C. Deckbar announces the removal of his office to 1031 Rimpau boulevard, Los Angeles.

\* \* \*

Harold Burkett, architect, is now located at 441 East First street, Long Beach.

\* \* \*

Architect George Birnbach has moved from 528 South Westmoreland, Los Angeles, to 7266 Fountain avenue, Hollywood.

\* \* \*

Architect Royal Danna announces the removal of offices from Bank of Italy Building, Los Angeles, to 417 South Hill street.

\* \* \*

Architect Manfred M. De Ahna announces the removal of offices from 1017 Hibernian Building, Los Angeles, to 627 South Carondelet street.

\* \* \*

Architects G. W. Dickey and Hart Wood announce the dissolution of the partnership formed under the name of Dickey and Wood. Mr. Dickey and Mr. Wood will continue to do business individually at 405 Damon Building, Honolulu, Hawaii.

\* \* \*

Architects Stuart and Wheatley, Walker Building, Seattle, are preparing plans for a seven-story and basement fireproof office building to be erected at Chestnut and South Second street for Ross Building, Inc. The building will cost \$700,000.

\* \* \*

Architect Henry H. Gutterson, 526 Powell street, San Francisco, is preparing plans for a two-story frame and stucco residence for Mr. Rich. The house will cost \$10,000 and will be built in the Vernon Trace, Oakland.

\* \* \*

Dwight A. Smith, construction engineer, and Robert E. Branch, mechanical engineer, have moved their offices to 114 Sansome street, San Francisco, telephone Sutter 1183, where they will specialize in the design, construction and management of industrial plants.



## AMERICAN WALNUT

---

A richer effect could hardly be conceived than the wood tapestry of such great slabs of walnut as are shown above. Note the harmony of furniture made from the same beautiful wood. Such an effect is assured by skilled craftsmanship in the painter's finish, which preserves and heightens the beauty of the wood. President's office, San Francisco Bank. Ward and Blohme, Architects. Wood installation by Braas & Kuhn Co. A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero Street, San Francisco.

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# IN THE PROFESSION

Architect Ralph Taylor, Susanville, is preparing plans for a new county hospital for Modoc county. Estimated cost, \$50,000.

\* \* \*

Architect Frederick S. Harrison, People's Bank Building, Sacramento, is preparing plans for a fireproof theater to cost \$45,000, to be erected in Corning by W. F. Rogers.

\* \* \*

Architect Henry Bittmann, Security Building, Seattle, is preparing plans for a six-story and basement fireproof garage to be erected on Third avenue for Mr. William E. Brimshaw. Estimated cost, \$160,000.

\* \* \*

Architects Gottschalk and Rist, Phelan Building, San Francisco, are preparing plans for a two-story stucco English type residence containing 10 rooms and 3 baths for Mr. Elwood C. Boobar. The building will cost approximately \$20,000.

\* \* \*

Architect Norman R. Coulter, 46 Kearny street, San Francisco, has been commissioned by the Crescent City Elementary School District to prepare plans for a one-story reinforced concrete school building containing fifteen class rooms. The building will cost \$100,000.

\* \* \*

Architects Allison and Allison, 1005 Hibernian Building, Los Angeles, are preparing plans for a 12-story class A office building to be erected at the corner of Fifth street and Grand avenue for the Southern California Edison Company. The building will be of steel frame construction, reinforced concrete floors and will cost \$2,000,000.

\* \* \*

Architect Kenneth McDonald, Jr., & Co., Spring Arcade Building, Los Angeles, are preparing plans for an 8-story apartment house to be erected at the corner of Eighth and Serrano streets. The building will contain 44 large apartments. This firm is also preparing plans for a 7-story apartment house to be erected in the same vicinity.

\* \* \*

Architects Sydney B. Noble and Archie Newsom, Federal Realty Building, Oakland, are preparing plans for a one-story frame and stucco residence for Mr. H. K. Jackson to be erected at Mt. Diablo, Contra Costa county. The building will cost \$12,000. The same firm is preparing plans for a swimming pool, greenhouses, walks and improvements to cost \$40,000 for the residence of George W. Kleiser, 105 Baywood, San Mateo.

\* \* \*

Architect Harold H. Martin, Slavin Building, Pasadena, together with Architects Frohman, Robb and Little, of Boston, have been commissioned to prepare plans for a new church to be erected at Hollywood boulevard and Gardner street, Hollywood, for the St. Thomas Episcopal Church. The total cost of the church and tower is estimated at \$300,000.

Architect A. H. Knoll announces the removal of his offices from 222 Kearny street to room 729, Hearst Building, San Francisco.

\* \* \*

Architect Clay N. Burrell, American Bank Building, Oakland, is preparing plans for a three-story brick apartment building to be erected in Stockton by Mr. L. Lewkovitz. The building will cost \$75,000.

\* \* \*

Architect W. H. Weeks, Hunter-Dulin Building, San Francisco, has been commissioned to prepare plans for a grammar school building to cost \$100,000 for the San Lorenzo School District.

\* \* \*

Architect Julia Morgan, Merchants Exchange Building, San Francisco, is preparing plans for a six-story class A club building for the Berkeley Women's City Club. The building will cost \$50,000.

\* \* \*

Architects Cole and Brouillard, Chico, California, have been commissioned by the Butte county supervisors to prepare plans for additions to the county hospital costing \$35,000.

\* \* \*

Architect Birge M. Clark, 310 University avenue, Palo Alto, is preparing plans for a two-story frame and stucco residence for Mrs. Gertrude M. Ellis. Estimated cost, \$18,000. Mr. Clark is also preparing plans for a one-story 8-room residence to cost \$15,000 for Dr. D. Jungblatt and also for an 8-room residence to cost \$15,000 for Mr. Browning Smith.

\* \* \*

Architects Schwartz and Ryland, of Fresno, California, announce the removal of their offices to the Brix Building. They will be pleased to receive manufacturers' catalogs and literature, providing the same complies with the A. I. A. recommendation. Messrs. Schwartz and Ryland report that business is very prosperous in the San Joaquin Valley and they have considerable work under construction and are preparing plans for over one-half million dollars' worth of new work. This includes a group of buildings for the city of Lindsay to cost \$75,000; \$10,000 addition to the Wahtoke School; \$7,000 addition to the Liberty School, Tulare county; remodeling of the Madera city hall to cost \$25,000; \$12,000 residence for Mr. J. D. Teeple, Fresno; convent for the Sisters of St. Francis, Monterey, to cost \$35,000; a lodge and club building for the Fraternal Order of Eagles, Fresno, to cost \$175,000. Preliminary plans are now being prepared for a group of buildings to be erected on a 10-acre tract in Fresno for the Catholic Boys' High School. The estimated cost of these buildings is \$300,000. Preliminary plans are also being prepared for a church building to be erected in the Yosemite Valley under the direction of the Church Federation of California. It is expected the building will cost \$400,000.

Architect Douglas Stone, 354 Hobart street, Oakland, and Engineer L. H. Nishkian, 525 Market street, San Francisco, are preparing plans for a 20-story class A building costing \$1,000,000 to be erected on Bush street between Pine and Montgomery, San Francisco. The building is being promoted by the San Francisco Advertising Club and will provide offices and lofts for advertising agencies, artists and other people in the advertising business.

\* \* \*

Architects Binder and Curtis, 35 West San Carlos street, San Jose, are preparing plans for a two-story reinforced concrete auto sales building and garage for the San Jose Buick Company. The building will cost \$150,000. They are also preparing plans for a one-story frame and stucco building to cost \$50,000 for Santa Clara county.

\* \* \*

Architects Myron Hunt and H. C. Chambers, 1107 Hibernian Building, Los Angeles, have prepared preliminary plans for a ten-story addition to the Maryland Hotel, Pasadena. This hotel has just been taken over by the United Hotels Company of America.

\* \* \*

Architects Marston and Maybury, 25 South Euclid avenue, Pasadena, are completing plans for a reinforced concrete church building for Wilshire Crest Presbyterian Church. The building will cost \$100,000.

\* \* \*

Architects Walker and Eisen, Western Pacific Building, Los Angeles, are preparing plans for a ten-story class A bank and office building to be erected in Tucson, Arizona, for the Consolidated National Bank. The building will cost \$800,000.

\* \* \*

Architect Charles H. Biggar, Bank of Italy Building, Bakersfield, is preparing plans for a four-story reinforced concrete and steel store and office building costing \$160,000.

\* \* \*

Architects, draftsmen and the building public are invited to view the collection of small-home designs, as submitted in the recent national competition conducted by the Home Beautiful magazine. The exhibit is being put on by the PACIFIC COAST ARCHITECT at the Architects' Building Material Exhibit, Sharon Building, 55 New Montgomery street, San Francisco, and the collection of drawings will remain on exhibition from July 21st to August 4th.

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### TELEPHONE PHASE OF HOME PLANNING

[Concluded from page 42]

be operated from one or two main lines; a conversation may be held over one telephone with complete privacy as regards other telephones connected to the same line; conversations may be held between various telephones in a home. All of these and many other advantages accrue in the well-planned home.

In conclusion it should be emphasized that the advantages mentioned above are not limited only to prospective owners of homes. Equally convenient arrangements can be made in homes scheduled for remodeling or alterations and, similarly, in homes already built. The applicability of the plan may, therefore, be said to be all-inclusive; suitable both to large and small residences, as well as apartment houses of all types. Telephone service has kept pace with architectural progress and the trend toward refinement in all accessories to home comfort and convenience, desired by the owner of the finer type of residence.

\* \* \*

Alumni of the University of Michigan Architectural School will be interested in hearing that the 1928 competition for the George G. Booth Traveling Fellowship in Architecture has been awarded to Karl J. Belser, who graduated from the University of Michigan in architecture in 1925. The problem was "The Home of a Musical Society." First mention was awarded to Mr. Verne H. Sidman, '28A; second mention to Mr. Robert J. Aitken, '28A. The jury consisted of a number of Detroit architects and members of the architectural faculty.

\* \* \*

Architect Harold Burket, 823 Main street, Ventura, California, is preparing plans for a new church building and for reconstruction of a Sunday-school building for the Union Church of Ventura to cost \$100,000. The same architect is completing working drawings for a two-story rectory and parish house to be erected at the Old Mission in Ventura.

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## BOOK REVIEWS

## MANUFACTURERS' ANNOUNCEMENTS

*"Stair Builders Guide,"* by Morris Williams. Bound in flexible fabrikoid, 239 pages, 358 illustrations, 5 3/4" by 8 1/2". Price, \$3.00.

The purpose of this book is to explain in short and carefully prepared chapters the simplest methods of the art of stair building in its present advanced stage. It covers the construction of straight flight, platform, cylindrical and elliptical stairs and explains the theory and practice so the average building mechanic may understand it. Almost every method of handrailing is also described. Published by Scientific Book Corporation, 15 East Twenty-sixth street, New York City, N. Y. Copies may be obtained from the PACIFIC COAST ARCHITECT.

*"Estimating Building Costs,"* by William Arthur. Third edition, revised and enlarged, with 233 pages and 29 illustrations. Flexible fabrikoid cover, 4 1/2" by 7". Price, \$2.00.

This book is a concise and handy guide for building tradesmen, materialmen, technical students and all others interested in the construction of dwellings, barns, stores and industrial buildings of moderate cost. It contains a collection of material data covering all classes of building construction and arranged for quick reference. There are ninety-one tables showing the actual number of hours and quantities on work done. Published by Scientific Book Corporation, 15 East Twenty-sixth street, New York City. Copies may be obtained from the office of the PACIFIC COAST ARCHITECT.

*"Color Schemes of Adam Ceilings,"* published by Charles Scribner & Sons, New York, offers to book-lovers, as well as architects, a useful as well as beautiful selection of plates, together with a well-written and interesting text. It is seldom that a book or collection of plates so well printed. The lettering, printing and arrangement show thought and design and no effort has been spared to make "Color Schemes of Adam Ceilings" a work of art.

The drawings and color work are well chosen and superbly colored. It is indeed a pleasure to see such a well-conceived and well-executed work. Price, \$2.50.

*"Landscape Architecture,"* by Stephen Child. A series of letters to presumable owners or officers, which deal at length with reasons for planning and planting, including everything from modest home grounds to city parks and city planning. The letters and plans for public property are somewhat more convincing than those regarding private homes.

*"Landscape Architecture,"* by Stephen Child. Stanford University Press, Stanford University, California, \$7.50.

## INSTALLING OIL HEAT

*Manual for the Information of Architects, Builders, Heating Engineers and Oil Men Issued by the Oil Heating Institute.*

The Oil Heating Institute of New York, which is composed of the leading manufacturers of oil-burning equipment and major oil companies, has just issued a new booklet designed primarily for the information of architects, but also of interest to everyone interested in oil heating. The Institute serves as a central bureau of information on a noncommercial basis and works with international authorities on oil and oil combustion and specialists on the design of oil heating equipment. Copies may be secured from Oil Heating Institute, 420 Madison avenue, New York.

## \* \* \*

## ON ELECTRIC HEATING

The Majestic Electric Appliance Co., Inc., of San Francisco has just published a comprehensive booklet on the subject of electric heating. The booklet is offered to architects and others interested, on request, and contains much valuable information on this comparatively new subject. The Majestic Company manufactures a complete line of heavy duty and portable electric heaters, and has to its credit many large installations, which are giving perfect satisfaction.

\* \* \*

The Ace Heating and Ventilating Company announce the establishment of home offices in the Sharon Building, 55 New Montgomery street, San Francisco. Branch offices have been established at 1528 Market street, Oakland, and 1584 West Washington street, Los Angeles.

\* \* \*

The Cork Import Corporation, 345 West Fortieth street, New York City, announces a new bulletin describing their cork board insulation for roofs, walls and floors, as well as a bulletin on cork pipe covering for insulation cold line. Copies may be obtained by writing to the above address.

\* \* \*

The Swanfeldt Awning Company, 324 South Main street, Los Angeles, have recently issued a new booklet with several color plates that should interest architects. Copies may be secured by writing to the above address.

\* \* \*

## San Francisco Architectural Club

The regular monthly meeting of the San Francisco Architectural Club was held July 11th, at which time two new directors were elected to office. They are C. J. Sly and Edward Counter. Counter has been serving as secretary and in his place William Hanson was elected.

The report of the Financial Committee shows the club to be in exceptionally fine condition with practically no outstanding debts and a good bank balance. This is due to the vigilance and astute management of President Lawrence Keyser.

# THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR

SERIAL ISSUE OF THE INSPECTOR

NUMBER SEVEN

## L. A. CODE WORK IS DISCUSSED

At a general meeting held last month in the Los Angeles Builders' Exchange, C. V. Welch, chief of the division of building inspection of Los Angeles, on behalf of the Board of Building and Safety Commissioners, presented a general outline of the work that has been undertaken by the municipal officials for the writing of a new building code. Mr. Welch said considerable work has already been done, but as a whole the effort is in the preliminary stage and it is anticipated that the work will be carried on for several months before it will be in proper shape to present to the city council and mayor for passage and approval.

The several representatives of various organizations and interests in attendance at the meeting gave enthusiastic approval to the work undertaken by the Board of Building and Safety Commissioners. After discussion it was determined that a general advisory committee be formed, representative of all interests concerned with building, in order to coordinate effort and assist the Board of Building and Safety Commissioners and other building department officials in arriving at reasonable and satisfactory regulatory measures to govern future building operations in Los Angeles.

\* \* \*

William D. Bullock, long connected with the Los Angeles Building Department as a deputy building inspector, was found dead in his office. Death resulted from natural causes, according to report of the coroner. Mr. Bullock was 62 years of age.

\* \* \*

J. B. Davis has been appointed city plumbing inspector of Pasadena, succeeding R. S. Scott, who resigned that post last month. Mr. Davis, by virtue of his official position, also is chairman of the recently created board of plumbing examiners for the Crown City.

\* \* \*

M. F. Parrish has succeeded L. F. Hillhouse as building inspector in Hawthorne, California, as the result of action taken by the city council.

\* \* \*

L. G. Herr, formerly city clerk of Montebello, has been appointed city manager of that city by the city council, following the enactment of an ordinance creating the municipal post.

\* \* \*

Corvallis, Oregon, and Claremont, California, are two cities that have adopted building codes.

## HOMANN AGAIN HEADS BUILDERS

For the third consecutive term Ralph E. Homann has been elected president of the Los Angeles Builders' Exchange. Mr. Homann is also a member of the Los Angeles Municipal Board of Building and Safety Commissioners.

Other officers elected are: L. B. Webster, first vice-president; W. H. C. Ness, second vice-president; W. J. Davies, treasurer. Mano Zan has been continued as secretary and general manager of the Exchange. The new executive committee includes Lou B. Webster as chairman and the following members: George D. Mackey, W. C. McColl, George Finney, Guy C. Boynton, Harry L. Masser and Guy E. Livingston.

\* \* \*

## ARCHITECTS LICENSED

Architects recently granted licenses to practice in California include the following: Herbert G. Powell, 926 North Electric avenue, Alhambra; Walter L. Moody, 417 North Maryland avenue, Glendale; Herbert J. Mann, 1030 Wall street, La Jolla; Albert E. Hansen, Route 1, Box 1181, Montrose; Alfred K. Kellogg, 1411 Bond street; Vincent Palmer, 5419 West Sixth street, and William M. Thomas, 109 Commonwealth avenue, Los Angeles; Samuel E. Lunden, 2101 Gallbreth road, and Henry S. Mackey, 85 North Madison street, Pasadena.

\* \* \*

The State Builders' Exchange will support the proposed building code now being drafted by the California Development Association, according to the vote of that association taken at the Stockton convention held last month.

\* \* \*

Build 'em high, is the apparent invitation of the Beverly Hills officials, who recently adopted an amended building ordinance without height limitation for buildings of class A construction.

\* \* \*

A State plumbing code for California is one of the objectives endorsed by the State Association of Master Plumbers at the recent convention held in San Francisco.

\* \* \*

Building operations in San Rafael and Pacific Grove are now governed by new building codes adopted by the city fathers in those two cities.

\* \* \*

A new fire sprinkler ordinance is in operation in Los Angeles.

## THE INSPECTOR

## Stop Aiding Shady Contractors

BY MARK C. COHN

*Expert Consultant on Housing and Building Regulations*

(This is the thirty-seventh of a series of articles on building codes)



RRESPONSIBLE BUILDERS who resort to shady practices and figure jobs cheaply, intending to wiggle out of full compliance with requirements of building codes, are sometimes aided and abetted by public officials who unwittingly put them in position to underbid reputable, conscientious, law-abiding builders. Without any desire, even by inference, to cast reflection on public officials or building inspection agencies as a class, it is a fact there is ample evidence to justify indictment of a certain class of builders who mislead public officials.

To illustrate the point under discussion: Assume a job of stucco plastering in a city where the building code specifies there shall be applied a certain weight of waterproof house lining over which shall be placed reinforcing metal of a given gauge, effectively furred out with some approved mechanical device.

Among other things, a reputable plasterer will figure to do the job, including these three specific items, for \$500. The irresponsible contractor will figure the same job for \$450, hoping to squirm out of using the furring devices or perhaps use a lighter gauge reinforcement or forget to apply the requisite waterproof paper lining. By underbidding the responsible contractor 10 per cent he gets the job.

In due time the district building inspector probably will discover the omission and the contractor is cited to call at the city hall to explain the violation.

## OWNERS TREATED UNFAIRLY

This type of petty cheat makes it his business to be ready with a plausible explanation. And more often than otherwise he gets away with it, perhaps admonished not to let it occur again. Right there three injustices are committed.

First, the owner and taxpayer who is paying for and entitled to a job that fully complies with the law is cheated. Moreover, he is cheated unknowingly and unfairly and without a chance to express his wishes in the matter, although he, too, pays in taxes the salary of the public officials who are presumed to enforce the law and, if anything, protect the interest of the owner.

Secondly, an irresponsible cheating contractor is unwittingly aided and abetted in an unscrupulous practice, irrespective of the fact the public officials act upon misapprehension. The result is a premium is put on dishonesty and the law-abiding contractor who lost

the job is penalized for being conscientious and honest.

Thirdly; public officials lose prestige and self-respect even in the eyes of the unscrupulous contractor, who will eventually boast of his power to fool the officials. This type of double-crosser is far more apt to show respect for the public official who won't be fooled.

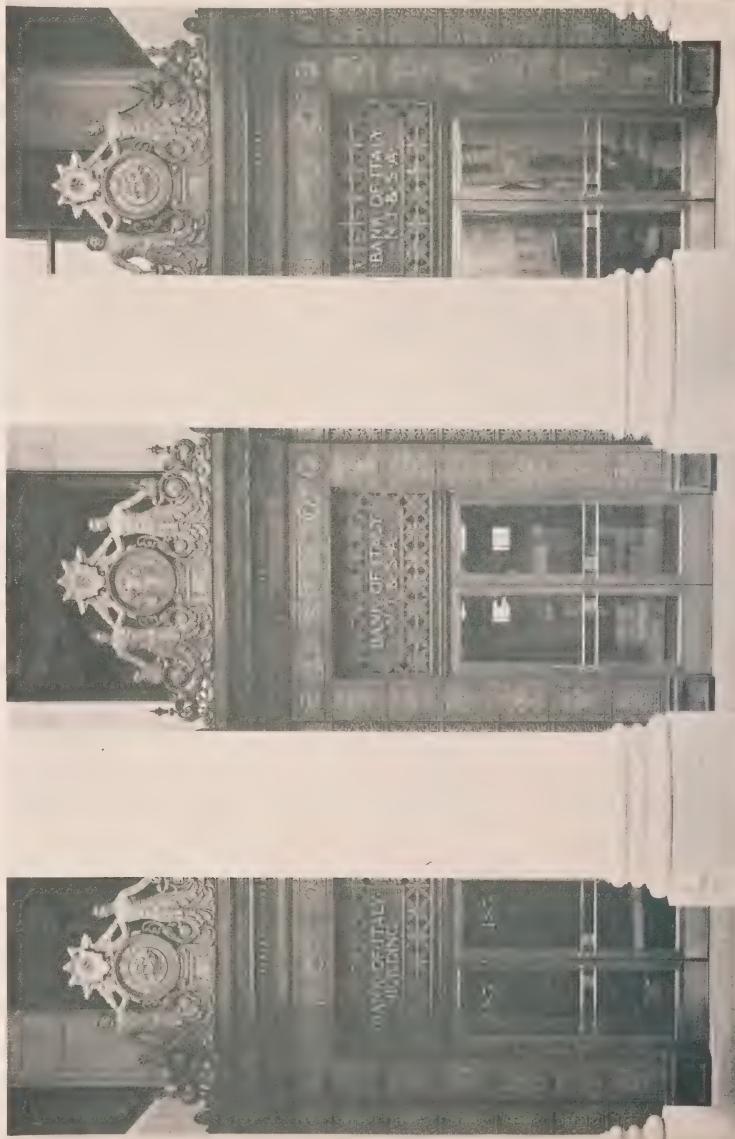
It must be borne in mind that it is easy to make honest mistakes on a job. Such mistakes are bound to occur and it is right that public officials be empowered to exercise discretion after all facts are presented. However, the exercise of such discretion can be carried out without any chance for mistake or criticism. One remedy for obviating mistakes or affording comfort and relief to a crooked contractor is to summon the owner, present all the facts to him in the presence of the contractor and grant relief only on condition the owner acquiesces and files a signed waiver setting forth that he agrees to accept the job irrespective of the fact the building code stands violated. It goes without saying, of course, that there should be no such thing as granting relief or sanctioning violation of building laws where safety is concerned or even the probability of endangering life or property.

## OUST 'EM

Once owners are made acquainted with the fact they are not getting all they are entitled to, what they are paying for, and what the law prescribes, it will be the beginning of that long-hoped-for exodus of the cheap crooks that underbid legitimate, honest contractors.

The hypothetical example cited here for the purpose of illustration in a way is a small one, but in the aggregate a lot of small ones make a huge total. Moreover, the same principle and the same set of facts apply to many other situations, both big and small. And there are cases where the practice runs up to big figures.

It might be well to emphasize that often it is necessary for public officials to adopt general rulings intended to clarify confusing and involved phraseology that too frequently creeps into poorly written building codes. Without such general rulings or interpretations there would be cases where the obvious spirit and intent of the building code would be contravened. Such rulings, however, should be made clearly within the law, be of general nature and given all possible publicity. Secret rulings help only the inner-circle contractors. General rulings made open and aboveboard are immune to criticism and more often than otherwise serve a good purpose, honestly and fairly to all concerned.



ENTRANCE, BANK OF ITALY, SAN FRANCISCO. H. A. MINTON, ARCHITECT.  
*Ornamental Iron Work Executed by Federal Ornamental Iron and Bronze Co.*

# ART IN IRON AND BRONZE

## Polychrome Metal Work

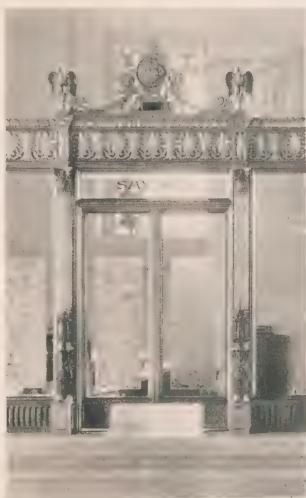


OLOR APPLIED to building materials is, of course, no new idea; and iron work, almost from its inception, was decorated and gilded. In America color disappeared (although gilding persisted, especially in public buildings) until quite recently.

The improved methods for producing good cast work, of crisp section and textured surface, have furnished opportunities for applying color of which an increasing number of architects are taking advantage. It is obvious that while skilfully wrought iron, with all the qualities and inequalities of handicraft, is lovely in itself, and grows lovelier with the stains and corrossions of age, the



DETAIL, COUNTER SCREEN.

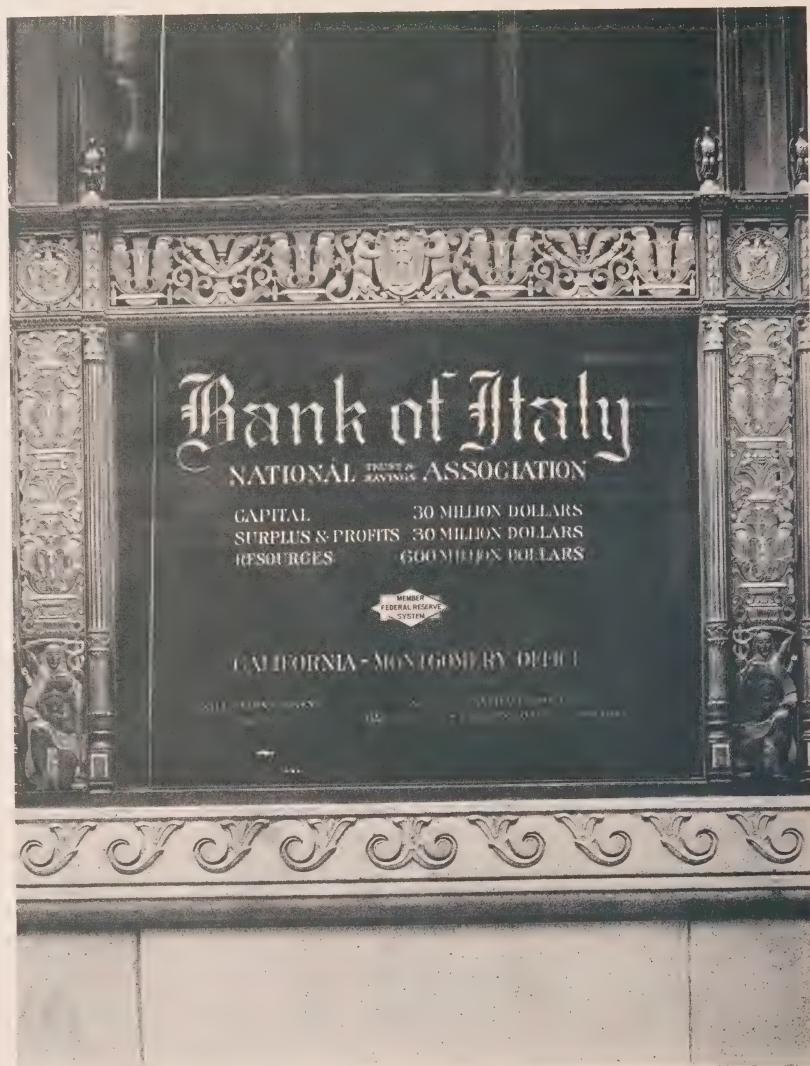


DETAIL, COUNTER SCREEN.

mechanical exactness of cast iron, even when exceptionally well modeled, can be relieved and made more interesting by a well-studied color scheme.

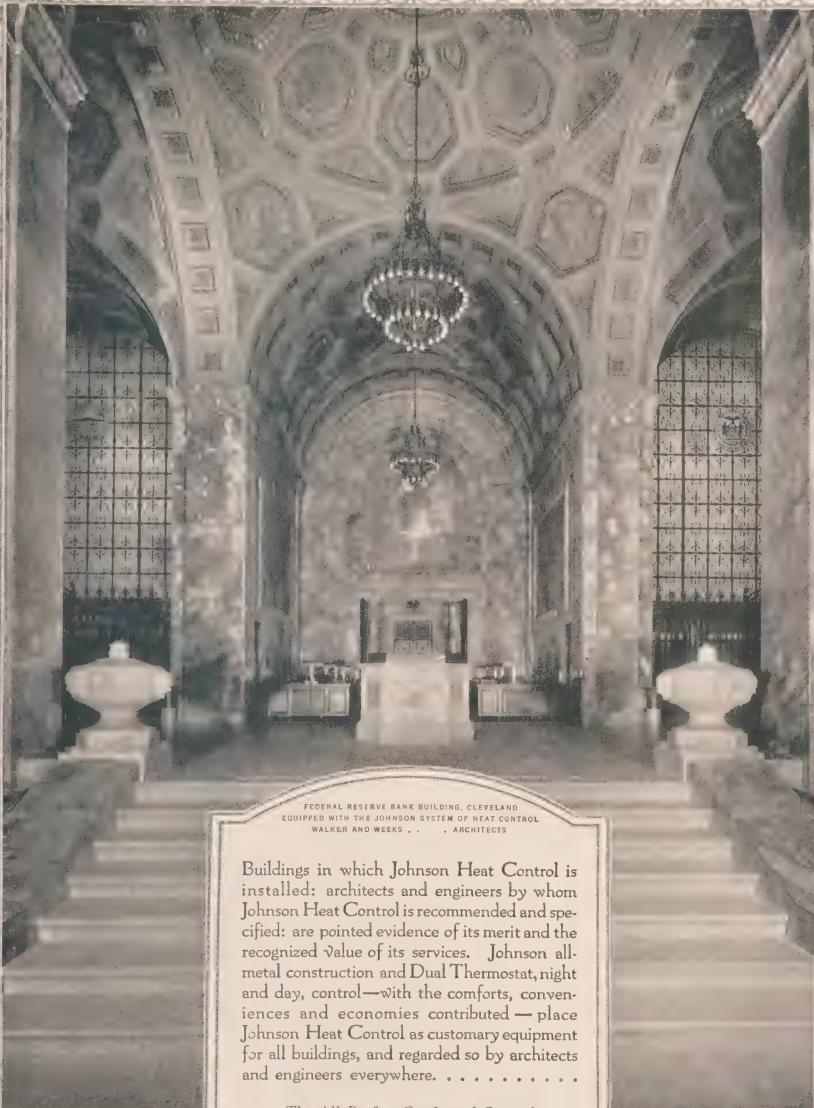
Even a very lively color palette can be successfully used; and of course allowance must be made for inevitable fading and mellowing. Moreover, a combination of colors can be harmonized by the discriminating use of gilt for highlights or special motifs.

The illustrations here shown of recently executed screens and grilles in a large city bank do not give the color, but indicate the type of work for which polychrome is particularly appropriate. In these instances a variety of shades of red, green, brown and blue have been used, sufficiently dulled and "antiqued" so as not to appear gaudy, but bright enough to insure a long life to the color scheme, with a gradual softening and blending process.



WINDOW DETAIL, BANK OF ITALY, SAN FRANCISCO. H. A. MINTON, ARCHITECT.

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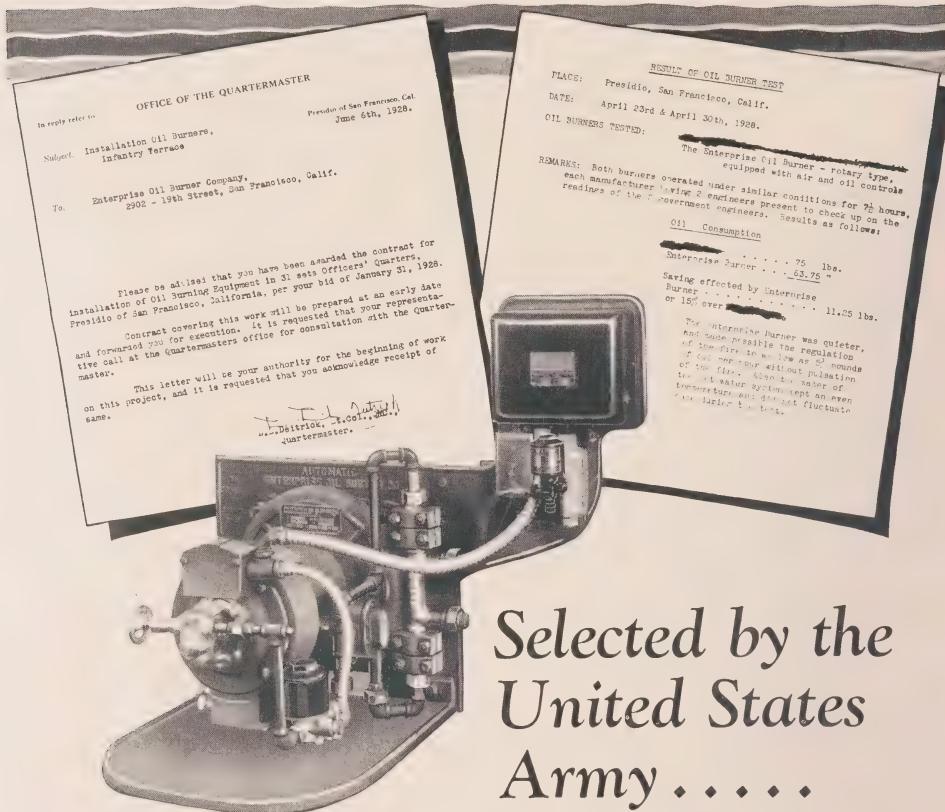


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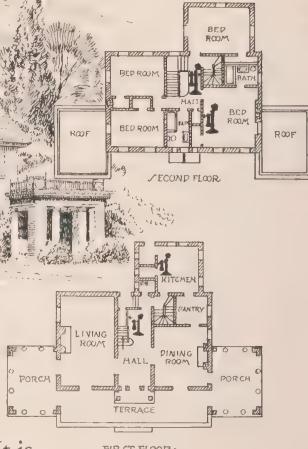


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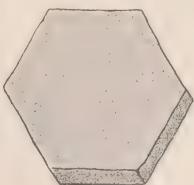
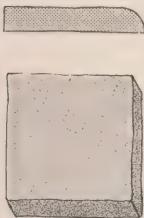
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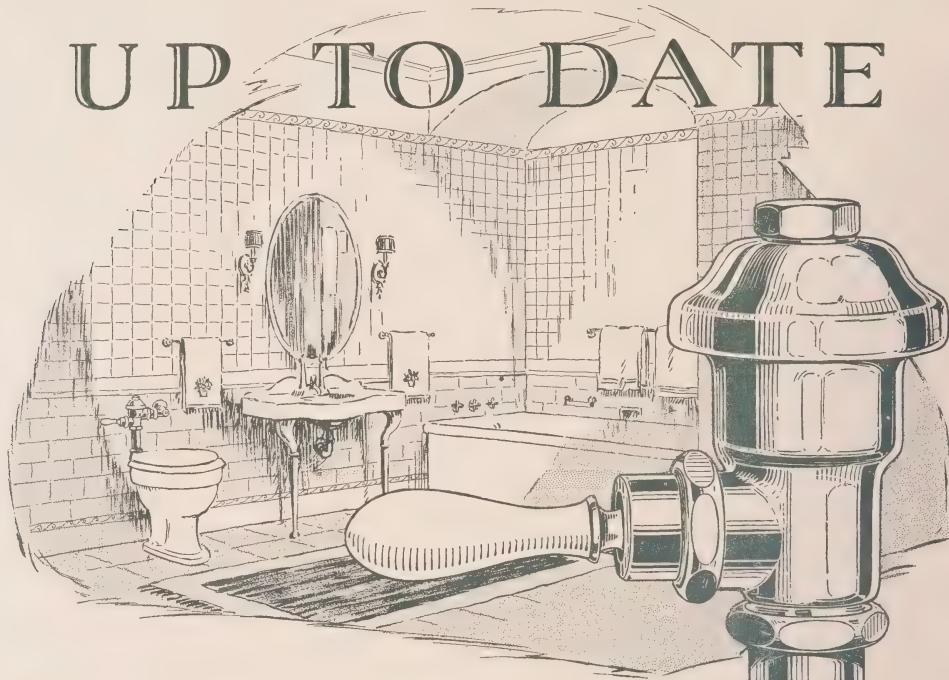


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VOLUME XXXIII

SAN FRANCISCO AND LOS ANGELES, AUGUST, 1928

NUMBER EIGHT

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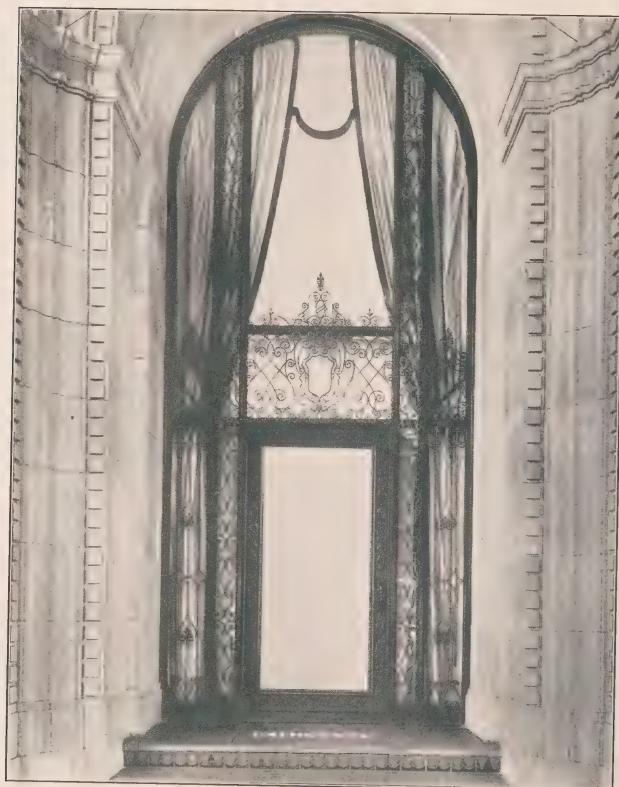
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NORTHWEST VIEW—MAIN ENTRANCE—STAIR TOWER AND DRIVE—TEMPLE BETH ISRAEL, PORTLAND, OREGON.

MORRIS H. WHITEHOUSE AND HERMAN BROOKMAN, ASSOCIATE ARCHITECTS;  
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# PACIFIC COAST ARCHITECT

WITH WHICH THE INSPECTOR IS COMBINED

AUGUST  
1928

## Temple Beth Israel, Portland, Oregon

BY A. GLENN STANTON, A. I. A.



NIQUE in the history of the synagogue was the gift, by Christians in the community, of the first stained-glass window in the Temple Beth Israel. There has never been recorded a happier spirit of tolerance and understanding than was expressed in this gift and its acceptance.

The ceremony of the presentation of the "Fellowship Window" on April 29, 1928, will remain forever in the memory of those privileged to attend. Its influence will be everlasting. The people of Portland realized then, if not before, that the synagogue is the house of prayer for all peoples, and all Portland feels that this temple belongs to the city.

A splendid old Portland homesite, with streets on three sides, was purchased, and the architects found the trees and planting, so naively suggested in most renderings, already of mature growth and full in form and mass. With a Sunday-school wing to be built as the completing unit, the temple faces toward the only inside property line. With the completion of this unit, a quiet cloistered court will be attained, making for the congregation a pleasant transition as they go from the noise of the street to the place of worship.

In planning the temple, the architects had only one minor request from the congregation; that was that there be two towers, reminiscent of the old temple so long identified with the life of the city, before it was destroyed by fire in 1923.

The parti of the temple in the elemental mass was conceived as first a square base, then an octagonal drum, making a final transition to a well-sprung dome. At the western side the entrance motif and towers were added; at the opposite side of the octagonal drum was placed the choir. These were the elements of mass. The corners of the base course were cut off at forty-five degrees, and the wall surfaces resulting were pierced for the exit doors.

The style, if one must always catalogue and tag a building, gives evidence of many influences; the Far East, the Byzantine, the German, the modern, and probably many more origins may be traced in the plan and its decoration. The ancient House of Israel is rich in tradition and in symbolism.

Besides the two towers, ideas taken from the former temple, two attached columns flank the entrance pavilion; these may be identified with Joachim and Boaz of King Solomon's Temple.

The exterior really sparkles in warm color. From the stone base of tawny buff and russet, through the shaft of the octagon in its golden rose brick, to the dome with its softly textured tile, all is vibrant and radiantly expressive of the faith and its homeland.

On entering the temple you are fascinated by the warmth of color and detail. Flanking the foyer in the towers, on the right is the main staircase to the gallery and to the left the women's room. Ahead is the auditorium with its hazy floating dome ninety feet above.

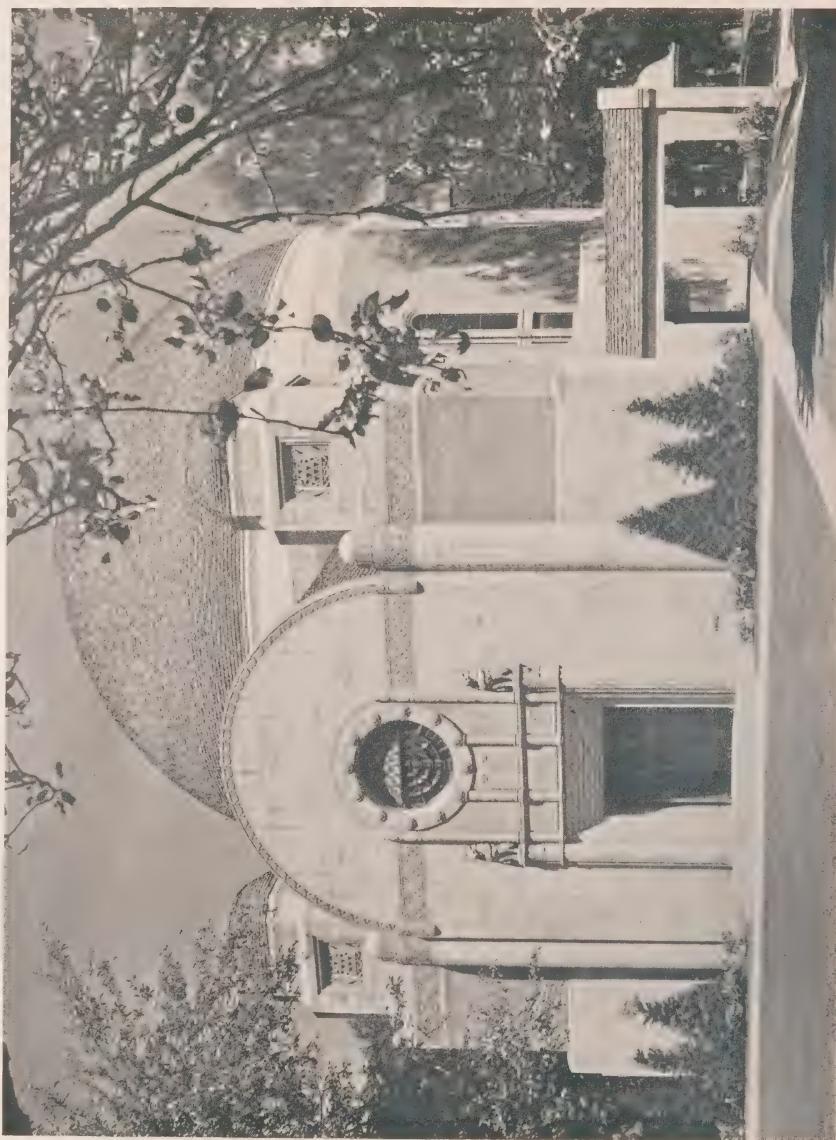
Hanging from the dome on slender chains are many lamps of varied design, much in the manner of old mosques.

One of the noteworthy details of the auditorium is the fine walnut paneling back of the rostrum. Recessed in the paneling is the Ark, with its richly detailed frame. Above the panels is the pierced walnut choir screen. Still higher, and farther to the rear, is the bronze organ grille of pipes and cresting.

To the right of the pulpit is the rabbi's study and to the left the council room, trimmed in spruce.

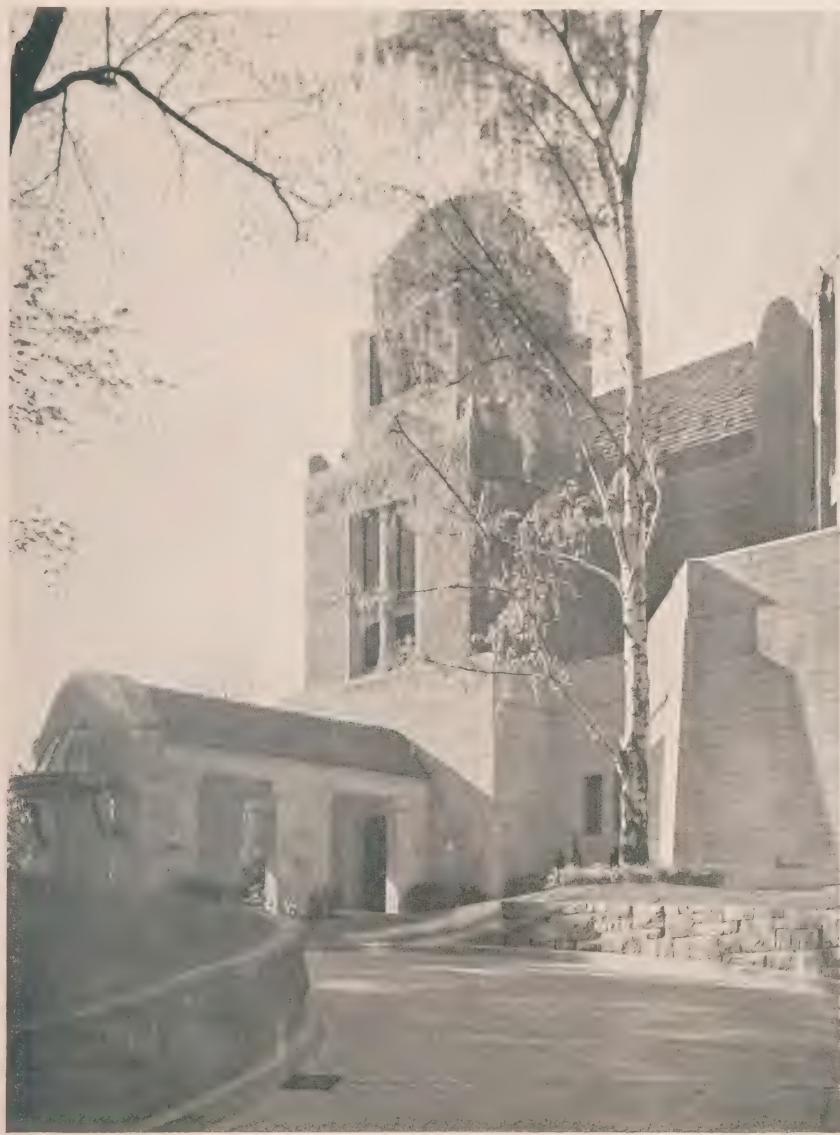
Over the foyer at the opposite side of the auditorium is the walnut wainscoted balcony; this may be screened when not in use by a rich Forluny curtain.

It was especially gratifying to the architects that the materials and craftsmen employed in the



TEMPLE BETH ISRAEL, PORTLAND, OREGON.

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TEMPLE BETH ISRAEL, PORTLAND, OREGON.

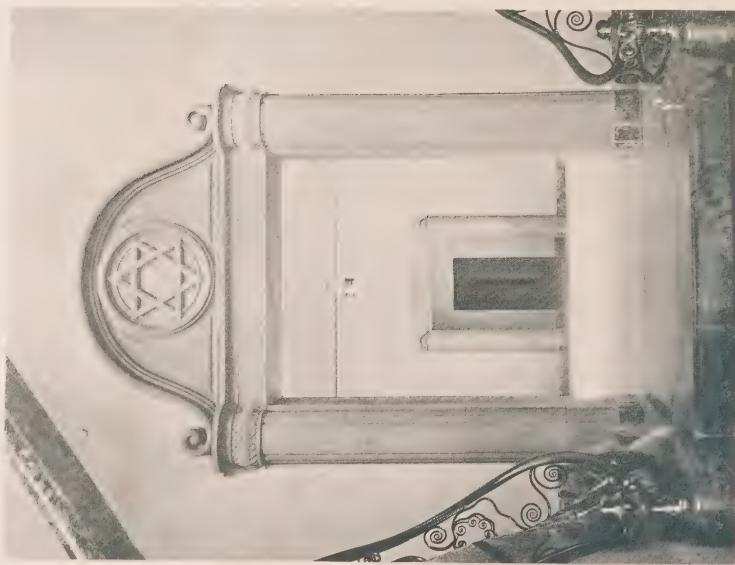
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AUDITORIUM FROM BALCONY, TEMPLE BETH ISRAEL, PORTLAND, OREGON.  
MORRIS H. WHITEHOUSE AND HERMAN BROOKMAN, ASSOCIATE ARCHITECTS;  
JOHN V. BENNES AND HARRY HERZOG, CONSULTING ARCHITECTS.

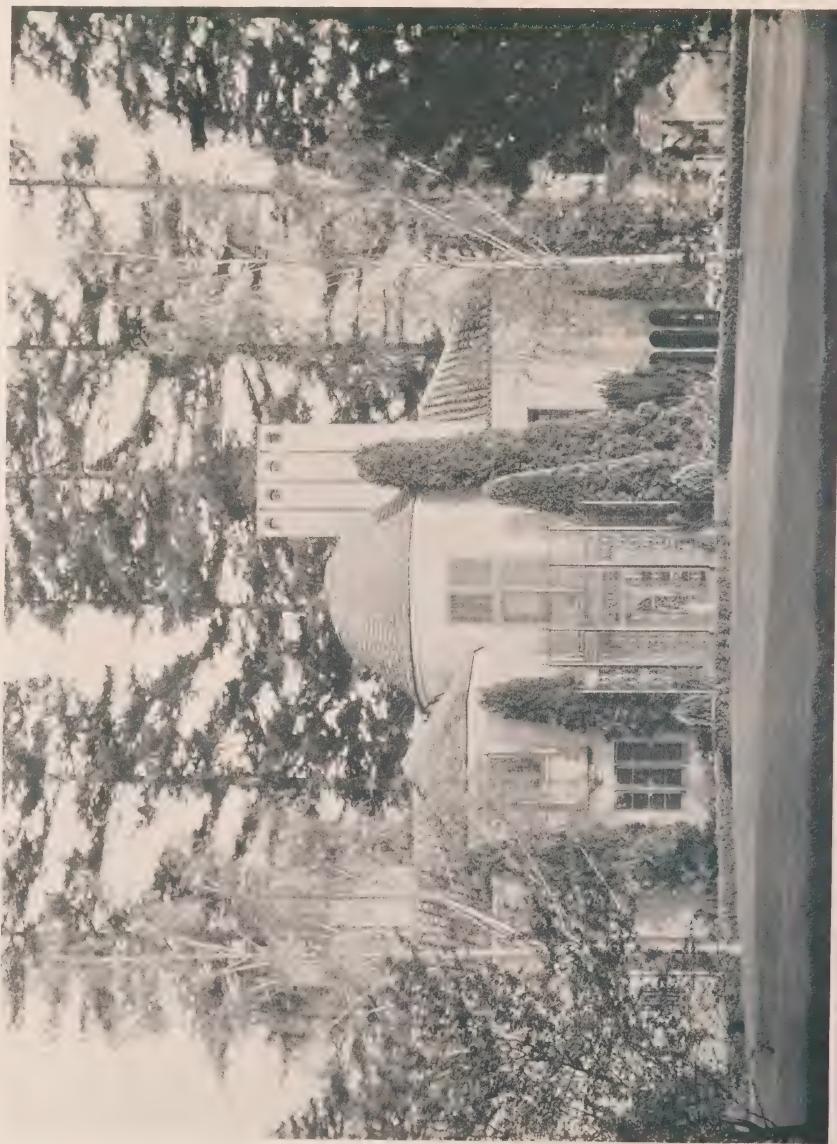


ROSE WINDOW; STAIR HALL; TEMPLE BETH ISRAEL, PORTLAND, OREGON.  
MORRIS H. WHITEHOUSE AND HERMAN BROOKMAN, ASSOCIATE ARCHITECTS; JOHN V. BENNES AND HARRY HERZOG, CONSULTING ARCHITECTS.

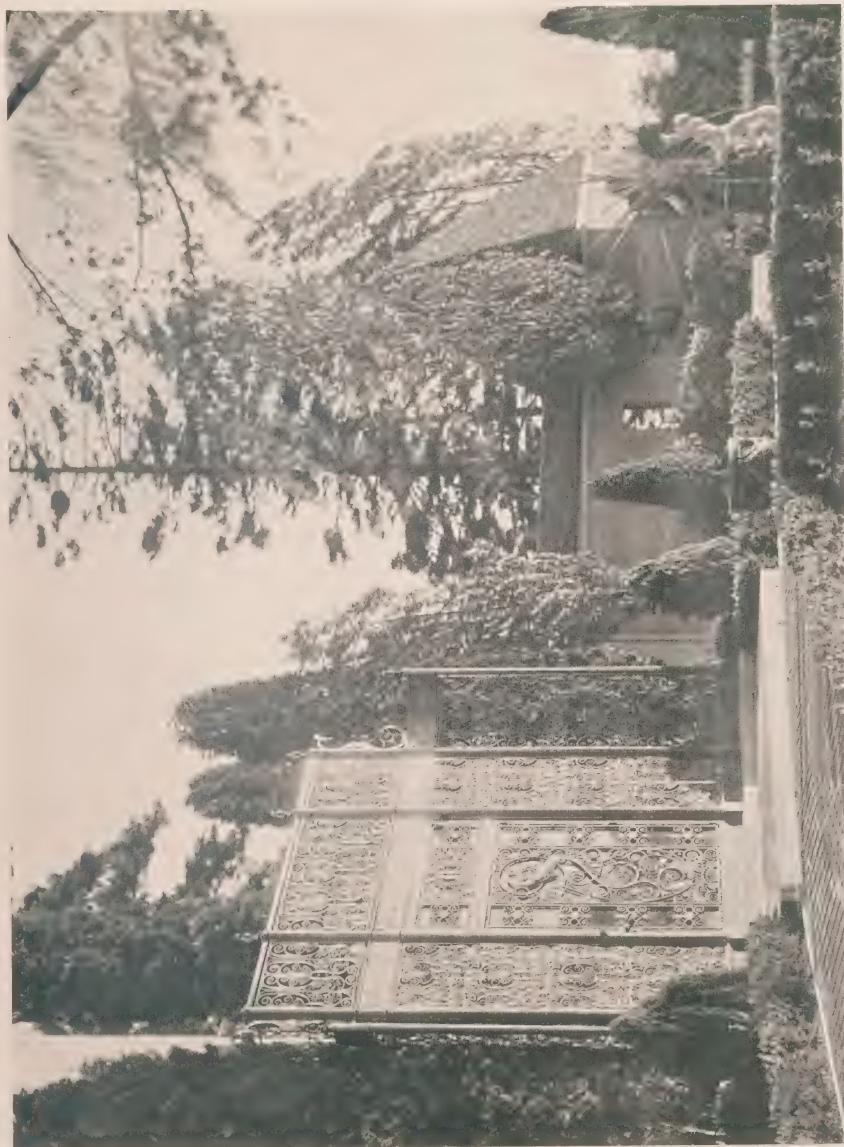


PULPIT DETAIL; AUDITORIUM DETAIL; TEMPLE BETH ISRAEL, PORTLAND, OREGON.  
MORRIS H. WHITEHOUSE AND HERMAN BROOKMAN, ASSOCIATE ARCHITECTS; JOHN V. BENNES AND HARRY HERZOG, CONSULTING ARCHITECTS.

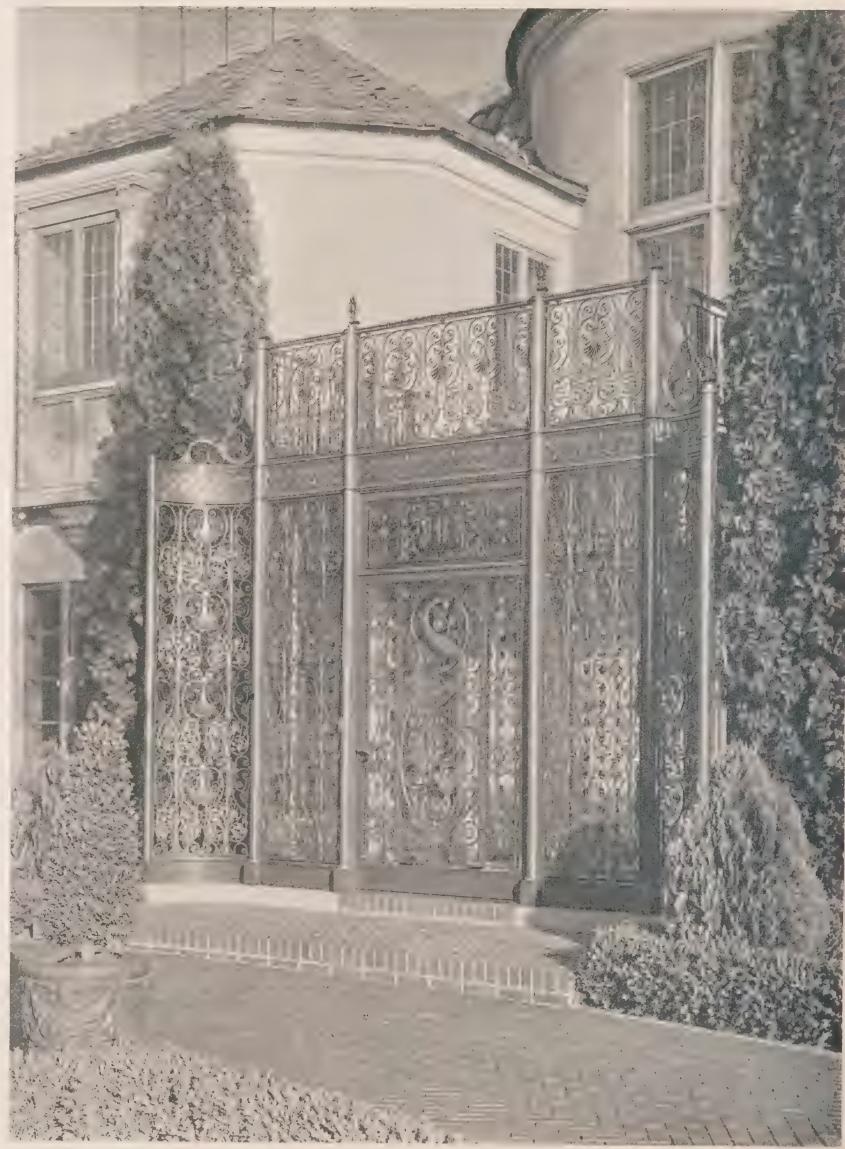




RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON.  
HERMAN BROOKMAN, ARCHITECT.



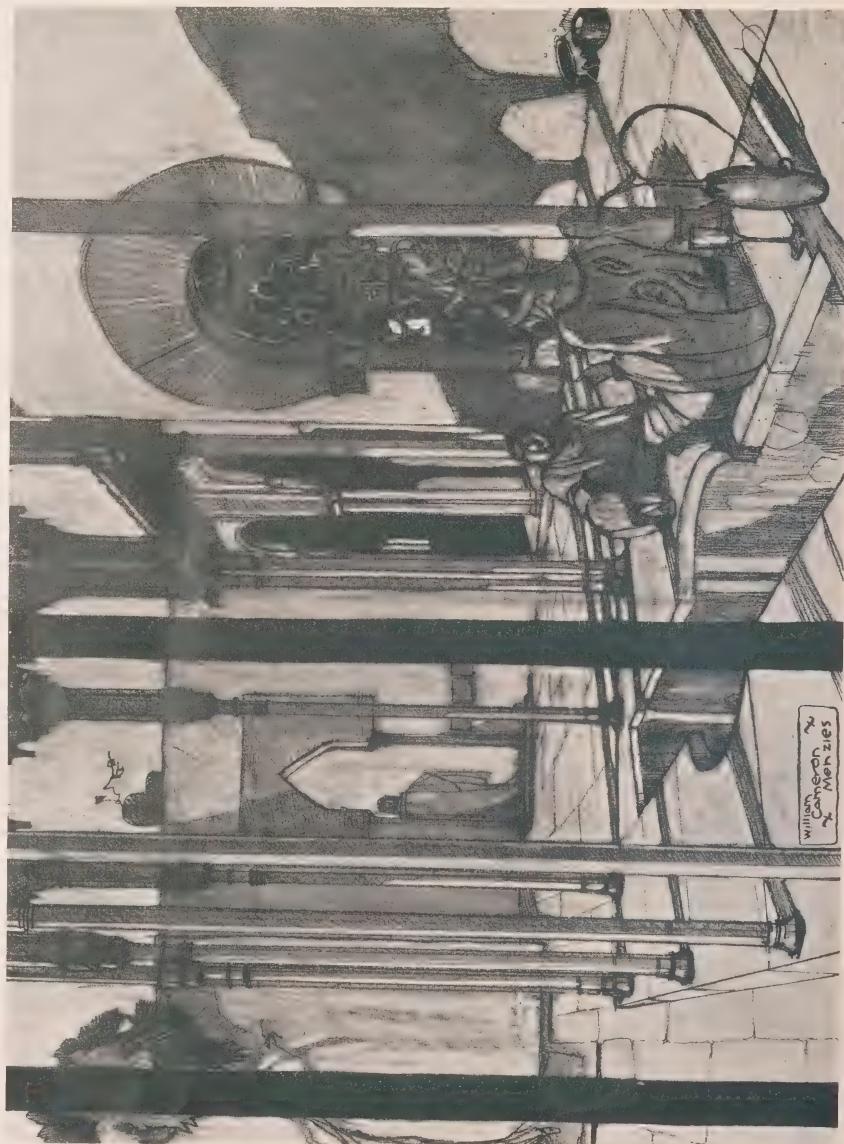
GRILLE AND BATHING PAVILION, RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON.  
HERMAN BROOKMAN, ARCHITECT.



MAIN ENTRANCE GRILLE, RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON.  
HERMAN BROOKMAN, ARCHITECT.



LEFT—EAST VIEW; RIGHT—GARDEN ENTRANCE; RESIDENCE OF MR. HARRY A. GREEN, PORTLAND, OREGON. HERMAN BROOKMAN, ARCHITECT.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.

# Moving Picture Sets

## II

BY HARRIS ALLEN, A. I. A.



HERE has been voiced from several quarters the plea that architects should keep their hands in training, should not allow their own draftsmanship to deteriorate through disuse. In these days when so much of an architect's time is consumed with problems which are rather matters of business, of finance, of engineering, than of the artistic side of the profession, it is easy and tempting to allow a clever draftsman on the office staff prepare a design for consideration or for publicity—or engage one of our brilliant professional artists to produce a rendering smart enough to tickle the eye and, perhaps, gloss over faults of composition. "Render it useless," as Willis Polk used to say.

It is not so desirable that a man's design should be rendered by his own hand as to realize that the habit of thinking with one's pencil and brush does stimulate the creative powers, the visualizing faculty, the imagination back of the mental process of building up and adjusting and balancing.

With that in mind, there are presented here a number of studies for moving picture sets which seem to us to illustrate very aptly this point, and which few architects can study without some profit. They are obviously quick studies, and by the nature of their purpose are not bound by the

rigid restrictions to which an architect's designs are limited; but the essential quality of creative imagination interpreted by facile draftsmanship is outstanding, and should be significant to our craft.

There is more, in these particular sketches, which appeals to us; the clever management of lights and shadows—the balance in composition—the innate sense of perspective—the delicate control of line in tracing and silhouette—the nice feeling for values—the impression of color conveyed so clearly—the atmosphere of romance so subtly suggested. If Mr. Menzies wished to become an architect himself, one cannot but believe he could produce some very interesting and effective results. Undoubtedly he would have to subject his imagination to considerable restraint, would have to undergo a process of elimination, or rather, of simplification, in his use of detail. But he has what many of us strive for with labor and pains—and often the marks of travail are all too obvious.

Skill in technique, ability in draftsmanship, can never be a substitute for the genuine creative power; but they facilitate its expression, stimulate its development. Let these studies point a moral, as they are meant to adorn a tale. This is interpreting the stuff that dreams are made of; to translate his dream into concrete form is the ideal of the architect.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.



SKETCH FOR MOVIE SET, BY WILLIAM CAMERON MENZIES.



VALHALLA MEMORIAL, BURBANK, CALIFORNIA. KENNETH MACDONALD, JR., ARCHITECT.

*Photo by Mott Studios*



Photos by Molt Studios

VALHALLA MEMORIAL, BURBANK, CALIFORNIA. KENNETH MACDONALD, JR., ARCHITECT.



MORTUARY CHAPEL, LONG BEACH, CALIFORNIA. HUGH R. DAVIES, ARCHITECT.

*Photos by Padilla Company*



MORTUARY CHAPEL, LONG BEACH, CALIFORNIA. HUGH R. DAVIES, ARCHITECT.

*Photo by Padilla Company*



PATIO, MORTUARY CHAPEL, LONG BEACH, CALIFORNIA. HUGH R. DAVIES, ARCHITECT.

*Photo by Padilla Company*

# Color in Wood

BY G. A. LA VALLEE



HE public is color hungry. That this is a fact is evidenced by the reception accorded to colored merchandise in so many widely varied lines. Lumber was not the first to discover the attention-arresting properties of color, but now that a number of great lumber associations have had a taste of the instant public reaction to it, no time is being lost in starting campaigns to tell the world that lumber is not only strong and durable, but also, as a product of nature, it possesses indescribable beauty.

The public has been accustomed to seeing lumber in weather-beaten piles in an out-of-the-way lumber yard. It has not been told until now that wood, when its color is properly developed, ranks with the most colorful merchandise of the day. People were astonished to see Northern hard maple flooring in all the gorgeous colors of the rainbow. They had always thought that maple flooring was meant for the kitchen and the factory. They now know that colored floors are procurable in wood without covering them with bright linoleum or rugs. The public is now demanding colored wood floors.

One of the most interesting developments in the glorification of wood is the new color treatment of California redwood. This wonderful product, "time's only rival," of course possesses natural beauty in itself, and has long been recognized as exceptionally beautiful for interiors. Now, however, with its natural, warm, friendly coloring enhanced with the new modern Marietta color treatment, a much wider popular demand will be created for this wood. The process of color development proceeded from the knowledge that redwood was quite high in its natural acid content and that ordinary dyestuff solutions which might work very successfully on other woods would be insufficient.

The Marietta idea of wood coloring is based upon the thought that wood itself is beautiful, and that, to obtain the best results, color treatments should bring out this natural beauty rather than make any species of wood look like something it isn't.

The new redwood color effects, therefore, are in accentuation of the beauties of the wood itself, and while the materials used may be applied to other woods, the same color reaction will not be obtained.

The sand blasting of West Coast woods—that new idea of etching out the soft parts of the lum-

ber—is now being shown the public for the first time and is being received with instant and enthusiastic approval, both in the architectural and the furniture field. The sand blasting is inexpensive, and perhaps the time is near when in homes, offices and public buildings the history of a family, the history of a business, the history of a nation, will be chronologically depicted on walls of wood, as the ancient Romans and Greeks portrayed their glorious achievements on walls of stone. Sand-blasted wood offers a wonderful opportunity for the development of the full beauty of the new color treatment.

A stain is first applied over the whole surface, plain and sand blasted alike. This stain dries in about six hours, then a coat of color developer is applied over the whole surface. This color developer not only brings out the full beauty of the stain, but retains the soft cloth-like appearance which is so desirable. It dries perfectly in one hour, after which it should be sanded lightly.

The next operation is the application of the highlighting filler, which is made in brilliant hues in perfect color harmony with the stain. This material is in paste form and should be thinned with naphtha or benzine, using about five pounds of paste to one gallon of liquid. This is brushed on all over the surface, and should be immediately wiped off with a cloth.

The high spots of the sand-blasted surface will wipe off clean, showing nothing but the stain, while the background will reflect a beautiful overtone through which the warm, rich color of the stain is "smiling through." This coat will dry well overnight, and then a dull finishing coat, especially made as a part of this finishing system, is applied. The resulting effect on California redwood is startling in its beauty.

In the past, too little attention has been paid to the dyeing of wood fiber. It is a fiber, just as specific as cotton, wool or silk.

The dyer of textile fibers exercises extreme care in the selection of dyes for his fabric. He knows that a "direct" dye will dye cotton best; he knows that "vat" dyes have a place for themselves; he knows that acid dyes are only useful on certain fibers. The wood-stain maker and user up to now, however, has merely mixed colors to suit the individual case, and generally developed a stain for wood that was a mixture of cotton, wool and silk dyes. Such a chemically incorrect compound will stain the wood, but it will not permanently dye its fiber. Wood and cotton fibers are both of a



RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA.  
DAVID A. OGILVIE, ARCHITECT.



RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA. DAVID A. OGILVIE, ARCHITECT.



LIVING ROOM, RESIDENCE OF MR. LIEUT W. BISSELL, PASADENA, CALIFORNIA. DAVID A. OGILVIE, ARCHITECT.



ENTRANCE HALL, RESIDENCE OF MR. LEET W. BISSELL, PASADENA, CALIFORNIA.  
DAVID A. OGILVIE, ARCHITECT.



ABOVE—LIVING ROOM; BELOW—DINING ROOM; RESIDENCE OF MR. LEET W. BISSELL,  
PASADENA, CALIFORNIA. DAVID A. OGILVIE, ARCHITECT.



## An Apprentice Built Home

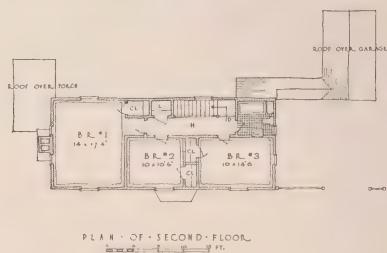
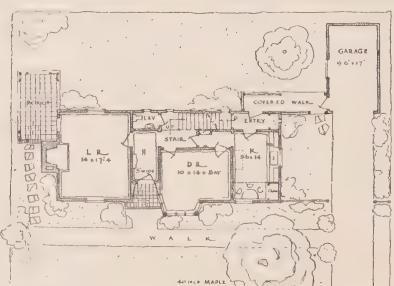


BOVE is a sketch and below floor plans of the Apprentice Built Home, now under construction at Portland, Ore., and sponsored by the Oregon Building Congress, the Portland Building Trades Council, the Portland Public Schools and the Oregon State Chapter, A. I. A.

The design represents the combined suggestions of the entire Oregon Chapter. These several suggestions were taken under consideration by a com-

mittee of four and the final version is the joint work of the committee members. This committee is as follows: Harold W. Doty, Wade Pipes, Jamieon Parker and Walter E. Church.

Actual labor and construction work is being done by students in the various Portland public schools who are enrolled in building trades and allied vocational courses. The Chapter Architectural Committee is supplying supervision at cost. The cost of the home is \$6,000.



# Lacquer—The Modern Interior Finish

BY HUGO ZELLER

President, Zeller Lacquer Manufacturing Co., Inc.



HAVE TALKED with a number of successful architects during a recent tour of the continent, and I found practically all of them eager to know more about the use of lacquer for interior finishing. Most of the men I met were very specially interested in the development of lacquer grades for application on plaster walls.

Not so long ago, there was a great deal of doubt expressed as to the practical usefulness of lacquer for architectural purposes. It is true, of course, that the earliest steps in this field were taken, both by finishing contractors and lacquer makers, in an attempt to apply grades of lacquer manufactured for other classes of finishing. In certain cases this was done in an experimental way. Though to some extent successful, the results were not altogether complete, simply because the lacquer had not been formulated specifically to meet the particular requirements of interior finishing.

Such attempts nevertheless pointed a way toward success. But those days are past. Now the architect can specify lacquer grades of proved value, especially produced for any type of interior finishing on metal, wood or plaster surfaces. This rapid evolution of the architectural lacquer grades leaves no further opportunity for charges of dissatisfaction; there have been too many architects who have expressed in no uncertain terms their approval and praise of these new lacquer grades.

What I have just said applies particularly to the architectural grades perfected for plaster, the outstanding example of the development shown in this work. I would like to speak about the use of lacquer for finishing plaster walls because we have proved beyond peradventure of a doubt that the architectural lacquer grades are not only practicable but are today being used with greater success than any other type of plaster wall finishing materials. If I may seem to give strong emphasis to this point, it is only because I have reason to know what was necessary in the way of skill and patience in the laboratories in order to overcome the difficulties in the problem which has now been definitely solved.

The development of lacquer grades for plaster walls has resulted in materials which either smooth or sand plaster will take better and quicker than paint or varnish. To insure satisfaction, it seemed scientifically judicious to produce a pigmented wall sealer or first coater. This lacquer grade was made in three separate modifications to meet the various conditions of heat and moisture of the plaster. These modifications were prepared for (1) old or entirely dry walls, (2) comparatively new walls but fairly dry without heat, and (3) walls recently plastered, where the matter of heat and moisture were serious factors.

I might add, perhaps, that in finishing plaster walls a second and a third coater were produced and are rec-

ommended according to the finish effect desired. The second coater has been found adequate for a highly satisfactory finish for general requirements, and the third coater is being used where a wall finish of extraordinary depth and beauty is specified. Incidentally, the third coater is being used in cases where special effects, such as gun stipple, are desired, and it is made in both satin and flat finish. Glazing, antiquing and high-lighting are applied in the customary manner over these architectural grades.

There is little more that I am at liberty to tell the architect at this time concerning the plaster grades. All of these grades have building, hiding and covering properties which compare favorably with those of the lacquer grades developed for interior finishing of metal and wood surfaces. Following the time and effort which were contributed to the development of these lacquer grades, the results were gratifying. In all cases, whether the second coater or both second and third coater grades were used, a very satisfactory evenness and uniformity have been achieved in both the color effect produced and in the thickness and wearing degree of the film.

## THE BENEFITS OF LACQUER FINISHING

Turning to the general subject of lacquer interior finishing, there are several practical points which may be found useful to the readers of this magazine. The subject may be summed up by such considerations as: the cost of application; the time of application as affecting occupancy of the building; the cost of maintenance; durability and beauty of the finish. And on these points I have carefully studied out what seems to me, in brief, will be of chief interest to the architect.

Experience enables me to state definitely that the cost of lacquer finishing is not in excess of the cost of paint or varnish finishing. On the West Coast the interior finishing with lacquer of such buildings as the Mayflower Hotel, the Barlow Sanitorium and the California-Petroleum Building (combined with the United Artists' Theatre), in Los Angeles, have proved to us that the vast savings in time and labor, and the economies incidental to maintenance and long wear, place lacquer finishing in an unrivaled position with regard to low costs. As a general proposition, lacquer finishing takes only from one-third to one-fifth the time required by other materials. Speed with the spray gun has made lacquer the favored material of the day, in keeping with the tempo of the times. The actual figures on jobs now being done leave no question as to its economy!

In fact, it is possible in some cases for the cost of the entire finishing job to be more than paid for by the savings which result from an unusually early occupancy of the building, where early occupancy affects the building's revenues. And where the building is not leased or used for other kinds of income, the advantages of early occupancy to the owners invariably

result in economy in one direction or another. Lacquer dries in twenty to thirty minutes, and therein is the secret of its success in cutting down occupancy time so drastically, though it should be remembered that time is also saved because of the applicability of lacquer under almost any conditions of delay that may occur in other phases of the construction work.

Another aspect of cost, as I have intimated, is the upkeep. Maintenance with lacquer is practically nil. It needs no replacement, it needs no special care, it can be washed easily (and to the improvement of the finish), and any such work needed from time to time can always be done by the building's own maintenance staff without calling in any specialists.

When I come to speak of the beauty and durability of a lacquer finish, I hesitate to repeat the advantages offered to the building owner, for everyone is familiar, nowadays, with the rare beauty of finish and the astonishingly long life that are now known among lacquer users in every branch of American life as a matter of actual experience. The use of lacquer for all types of American products, even in refinishing within the home, has acquainted us all with its rich, colorful effects and wearing qualities. Suffice it to say that, with the architectural lacquer grades now available, any desired tints or shades, any type of finish effect, can be produced on any kind of surface.

There is one point of practical benefit I should like to dwell on in particular. The owners of a large West Coast building were particularly impressed with the reaction of lacquer finish upon their lighting arrangements, which had been planned with special care. The lighting system was of the indirect illumination type, and it was found that the fine, even texture of the lacquer finish vastly accentuated the lighting properties of the fixtures installed. There were no "spider-web" shadows, none of the distortion of lights, often caused by the unevenness of brush marks left on other types of finishing materials. On the contrary, the soft, uninterrupted ground of the lacquer finish provided a means of surface diffusion which at once carried and toned the light, with a thorough effect of illumination.

So widespread is the popular favor for lacquer that in many cases these architectural lacquer grades have attracted public attention to the buildings on which they have been employed. As we have brought out in our specification sheet, now being circulated all over the world, this fact has created a great deal of comment and satisfaction among many architects, owners, mortgage holders and executives of financing companies connected with various buildings for which we have supplied the lacquer.

In an article of this length it is not possible to do more than summarize the outstanding points regarding a subject of such broad and expanding proportions. The subject grows by leaps and bounds with the increasing use of these materials and the greater experience gained by everyone concerned. I hope at some future time, however, to elaborate on some of the more salient points mentioned, and to place before the readers of this magazine some of the information which until now I have been unable to circulate except through the direct contact I have been fortunate enough to enjoy with a number of architectural executives.

## MANUFACTURERS' ANNOUNCEMENTS

### ANALYZING THE PROBLEM OF RESILIENT FLOORS

The Bonded Floors Company, Inc., has prepared a series of five neat pamphlets of standard filing size, presenting the requirements for floors in schools, offices, hospitals, stores and shops, and clubs, lodges, apartments and hotels. Besides a brief text (written by architects outside the organization) analyzing the problem and describing the preferred type of flooring, each booklet contains views of various installations, and a schedule showing the relative importance of various characteristics of flooring material. These booklets may be procured from the Bonded Floors Company, Inc., Kearny, New Jersey, or from their branches in principal cities.

\* \* \*

### NEW KEWANEE BOILER

Kewanee Boiler Corporation is now producing their new type "C" electric-weld steel boiler, in both coal-burning and oil-burning models. A feature of this boiler, evolved exclusively by Kewanee, is its corrugated crown sheet, which results in greater heating surface placed exactly where that surface is most effective in transmitting the radiant heat of the blazing fire to the water in the boiler. The type "C" is a compact model, retaining all the outstanding features of the standard Kewanee type.

A new catalog describing this new model in detail is offered to those interested by the Kewanee Boiler Corporation, 635 Mission street, San Francisco.

\* \* \*

A booklet, standard A. I. A. size, treating acoustical problems in auditoriums and similar interiors, has been published by the United States Gypsum Company. It is a booklet that will be of tremendous help to architects and contractors who are faced with problems of this nature. Copies may be obtained by writing to the above company at 300 West Adams street, Chicago, Illinois.

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A catalog describing the new Thatcher "Elite" boiler has been prepared by the Thatcher Company, 39 St. Francis street, Newark, New Jersey. Architects and contractors may procure copies by writing to the above address.

\* \* \*

### TEMPLE BETH ISRAEL

[Concluded from page 17]

building of this temple were assembled on the Coast and chiefly in the environs of Portland.

The concrete, the brick, the terra cotta, the excellent roof tile, the fine carving, the paneling, and the decoration, all are examples of local ability and skill. It is encouraging to those who may despair of the passing of real craftsmanship to find such capacity for cooperation and production in our own community.

# • EDITORIAL •

## *The Forest Aisles*

MAN-MADE cathedrals have inspired poets and painters, have stirred the devotional, the emotional feelings of the masses. These achievements, created by the brains and hands of such ephemeral pygmies as constitute the human race, are truly worthy our admiration, respect, even our wonder.

But man cannot build a forest.

He must be dull indeed who is not moved and humbled by the grandeur, the beauty, the peace, of a redwood grove.

It is not size or height alone, although nowhere will you find columns or piers as great in girth, as lofty; nor the distances, although the world's greatest building could be reproduced here, and still the march of giant trees go on, as far as eye can reach, dwarfing the intruder. There is something still greater; an atmosphere not to be measured by space—or time. The oldest living things, the redwoods seem to ignore age; their majestic calm is unruffled; only the leafy tips of the topmost branches respond gently to the caress of the breeze. Vagrant sounds are hushed, echoes absorbed, by the thick fibrous bark. One walks in shade over a carpet still and soft. Slanting beams of light come through clerestory openings far above. Man seems a petty, futile toy, an insignificant insect.

In the whirling maelstrom of temporal interests, of schemes and worries, of excitement and uncertainty, that absorbs human beings today, there is a welcome respite to be found in even a few hours or days spent among the redwoods. There, values can be readjusted, a sense of proportion, of scale, rediscovered; wounds to brain and nerves may be healed; ideals, perhaps, revived. Seek the shrine of a leafy temple, where beauty, and strength, and peace, are around you; yield yourself to the benign influence, and receive its blessing.

\* \* \*

## *Education by Example*

AN EXAMPLE is not necessarily good; and a bad example is sometimes more valuable than a good one—if you know it is bad.

The presentation of a recent problem to a class in the school of architecture, University of Southern California, is refreshing enough—and significant enough—to justify its reproduction here:

### "A BOULEVARD REFRESHMENT STAND"

"The city of Los Angeles, like all other metropolitan centers since the tremendous increase in automobile travel along the boulevards, is now suffering from an overambitious desire for the bizarre in ice-cream and soft-drink refreshment stands. Everything from hats to icebergs, freezers to pumpkins, line our highways to add to the ugliness of our streets and to lower the standard of public taste.

"You as the designer for one of these stands, having the ideals of the architectural profession at heart, have full authority, from your imaginary client, to design such a stand as you think it should be done.

"The location is somewhere along Wilshire or Pico boulevard west of Highland. The lot available is level, 50 feet in width, 150 feet in depth, located in about the center of a block on the north side of the street.

"The space requirements are limited, as most of the customers carry their purchases directly to their cars for consumption. A counter not over 12 feet in length, additional floor space for about five or six tables of two to four chairs each, and a storeroom, are all that need be provided. The total floor area of the building should not be over 650 to 700 square feet.

"Remember, you are trying to improve existing conditions. Consider the effective use of the site, as well, for no limits are set to an interesting landscaping effect or parking conveniences. Your client will spend any sum, provided it is logically applied.

"Your solution must be presented on a 20x30-inch mount carefully rendered in any medium you think best.

"The plan and explanatory section must be  $\frac{1}{8}$ -inch scale.

"The elevation at  $\frac{1}{4}$ -inch scale.

"A one point perspective may be substituted for the elevation."

This is amusing, to be sure, but none-the-less useful. The choice of local examples of ugliness, with which students are familiar, contains more of import than the training of an individual taste. And besides possibly planting seeds of civic consciousness, it furnishes an incentive and a zest to the esquisse which no purely imaginary problem, however elegant or magnificent, could stimulate in the spirit of Youth.

Like any stimulant, such a type cannot be used too frequently with good advantage; which is a fact we can be sure the man clever enough to use such methods will not overlook. It may not be possible to make education painless; but it can be made interesting.

# INSTITUTE AND CLUB MEETINGS

## The Los Angeles Architectural Club

The July meeting of the Los Angeles Architectural Club, held on the 17th at the Artland Club, attracted a large number of members and notable guests. Among those present were: G. D. Clark, secretary of N. Clark & Sons, terra-cotta manufacturers, of San Francisco; A. L. Gladding, of Gladding-McBean; W. W. Dennis, of McNear Brick Co., of San Francisco; and W. M. Butts, well-known civil engineer and seismologist. The interest aroused by this meeting was due to the excellence of the two speakers whose subjects dealt with the structural use of bricks.

Norman Kelch introduced the first speaker, Major Lent of Cleveland, Ohio, who is chief engineer for the Common Brick Manufacturing Association of America. He treated his subject from a technical standpoint, beginning with a history of brick and tracing its uses from the past to its varied uses at the present time. Authentic data were presented on tests which were recently made at Washington, the results of which are now being compiled by the Bureau of Standards. Major Lent stressed particularly the three elements of good bricks, namely, brick, mortar and workmanship. The immense importance of this last quality was impressed upon the architects, for it was shown that the strength of a wall varies over 100 per cent, due to the workmanship on the bricks. The talk was terminated with lantern slides, illustrating the uses of this material.

Mr. J. E. Johnson followed Major Lent's discussion on brick with references to the use of that material in the West Indies in the buildings constructed by Columbus and his followers. Johnson spent six years in the islands studying architecture and construction there. He related the fact that brick imported from Spain was used in the new world for all arches and employed wherever particular strength was needed. But for more general uses native coral stone was used. The speaker then branched off into a general travel talk, discussing the historic buildings of Porto Rico, Haiti and Santo Domingo. He illustrated his lecture with slides showing detail views of the famous forts, cathedrals and residences.

The next Club meeting will be held on August 21st, the place to be announced later.

The employment service of the Los Angeles Architectural Club is proving itself most popular among draftsmen, not merely as a means of finding local employment, but also as a vehicle through which vacation travel is facilitated. Calls have come in from Yellowstone Park, Wyoming; Twin Falls, Idaho; Tucson and Phoenix, Arizona, and even from Texas. The men who have filled these out-of-town positions are enthusiastic over the opportunity. And while things in Los Angeles have been relatively quiet, twenty men have been placed through this office in the past month.

## The San Francisco Architectural Club

The San Francisco Architectural Club met for its regular monthly business meeting August 1st.

The principal question under discussion during the evening was that of a proposal for the organization to purchase its own clubhouse, rather than to lease quarters as it now does. The suggestion was made by Director C. Jefferson Sly and provoked long discussion. It was finally decided that a permanent committee be created at the next meeting to work on this proposal, which, while not impossible of materialization, will require two or three years of concentrated effort to realize.

For several seasons the scholarship fund of the Club has been lying idle, although in the past it was active and well supported by the architectural profession of San Francisco. It was accordingly suggested that a committee be appointed to revive this fund, manage it and build it up to its former status and strength.

Trips proposed and announced for the near future are: a journey to the Standard Sanitary Manufacturing Company's plant for some Saturday in August, the day to be later posted on the bulletin board; during October a trip to the Gladding, McBean plant at Lincoln. Sometime in September a theater party will be held.

A social hour followed the business of the evening and refreshments were served by Edward De Martini and his corps of volunteer coffee makers, sandwich artists and advisors in culinary matters.

\* \* \*

## Washington State Chapter, A. I. A.

As a result of the 1927 Interscholastic Conference, annually conducted by the Washington State Chapter, A. I. A., fifteen teachers from the various high schools of the State registered for the summer courses offered by the State university for high school teachers of art and drawing.

The courses offered were Architectural Appreciation, Architectural Drawing, Architectural Shades and Shadows and Perspective. The purposes of these courses are to secure a more coherent connection between the architectural classes as conducted in the high schools and those of the university, and thereby to give the high school art and architectural student a clearer understanding of the meaning, scope and purpose of architecture.

This year's summer courses were particularly successful and were attended with much interest on the part of all enrolled in them. The opinion was practically unanimous that the work had resulted in a fresh conception and understanding of the purposes and methods of conducting high school groups in architecture and architectural appreciation. The wish was generally expressed that further summer instruction

might in the future be provided, and the hope that, during the winter, arrangements may be made to have lectures on appreciation given in the high schools throughout the State and of such a nature as to render them of interest to the entire student body. A program of this kind, if it could be arranged, would be of incalculable value in imparting general architectural knowledge and in producing a future generation of responsive and appreciative clients.

The work of these particular classes was this year also productive of good publicity and public and academic interest, and it is anticipated that enrollment for the 1929 session will easily be doubled.

Efforts are being made by the Tacoma Group to improve conditions in their city building department. Under the city charter the head of the department is appointed by the city engineer and must be an engineer by profession. His duties are confined to the issuance of building permits. His principal assistant is called assistant building inspector. The charter also provides for a board of appeal which has not so far been appointed.

The assistant building inspector has been accustomed to make plans for buildings. This the Chapter Group has been successful in terminating. It is also endeavoring to have the board of appeal appointed to act on any questions of deviation from the building code. This with a view of securing an equitable enforcement of the code, not having deviations therefrom authorized, as at present, by special ordinances enacted for the accommodation of interested parties.

It has been conspicuously customary of late years for ambitious architects to seek Hollywood and environs as fruitful fields for their arts and labors. But now we have the custom reversed; Hollywood seeks Washington, to the infinite honor of our Chapter member, J. de F. Griffen of Chehalis. Mr. Griffen at present is in the film metropolis and busily engaged in preparing plans and specifications for a home for Bebe Daniels, screen celebrity.

\* \* \*

#### DESIGNATION AS "ARCHITECTURAL DESIGNER" UNLAWFUL TO ANY OTHER THAN A LICENSED ARCHITECT

STATE OF WASHINGTON  
OFFICE OF ATTORNEY-GENERAL  
OLYMPIA

January 12, 1928.

Honorable Charles R. Maybury,

Director of Licenses, Olympia, Washington.

Dear Sir: You have referred to us for opinion the letter of one . . . in which he calls attention to the fact that a person in . . . is practicing architecture under the heading of "architectural designer."

Your inquiry is whether or not a person may practice architecture under the term "architectural designer" without a license as architect being required.

Chapter 205, Laws of 1919, covers the subject of the regulation of architects. Section 1 thereof reads as follows:

Any person residing in or having a place of business in the State, who, before this act takes effect, shall not have been engaged in the practice of architecture in the State of Washington, under the title of architect, shall, before

assuming the title of architect, secure a certificate of his qualifications to practice under the title of architect, as provided by this act. Any person who shall have been engaged in the practice of architecture under the title of architect before this act takes effect may secure such certificate in the manner provided by this act. Any person having a certificate pursuant to this act may assume the title architect. No other person shall assume such a title or use any abbreviation thereof, excepting only landscape architects and naval architects, and not excepting these two classes if they combine with their landscape and naval work respectively the planning of buildings and supervision of their erection.

A literal reading of the section will indicate that the use of the title "architect" is the only thing prohibited without the certificate provided for being required. The last portion thereof, however, indicates that it is the legislative intent that such certificate shall be permitted to engage in the working "planning of buildings and supervision of their erection."

Furthermore, the section prohibits the use of the title "architect" or any abbreviation thereof. This being so, we are of the opinion that an unlicensed person holding himself out to the public as an "architectural designer" violates the provisions of the law above quoted.

Yours respectfully, L. B. DONLEY,  
Assistant Attorney-General.

#### PERSONALS

Architect Richard M. Bates is now located at 660 South Vermont avenue, Los Angeles.

\* \* \*

Architect David J. Witmer announces removal of offices to room 903, Architects' Building, Los Angeles.

\* \* \*

Architect Carleton M. Winslow has moved offices from the Van Nuys Building to 1001 Architects' Building, Los Angeles.

\* \* \*

Architect Arthur Hutchason, 924 Van Nuys Building, has moved offices to room 1102, Architects' Building, Los Angeles.

\* \* \*

#### COLOR IN WOOD

(Concluded from page 38)

vegetable nature. They, therefore, should be dyed alike.

More intensive study of wood finishing will be made in the next five years than in the last twenty-five. This will be true because it will be worth while for all concerned.

The lumberman himself is awake now to the need for color as his greatest merchandising tool. He has suddenly discovered that the public wants color and is getting it in materials other than lumber. He has in the last six months seen it proved that color will sell lumber. That is why the lumberman is now spending real money to dress up his product, and his attitude makes it both possible and profitable for a manufacturer to spend money for research.

# THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR

SERIAL ISSUE OF THE INSPECTOR

NUMBER EIGHT

## L.A. Code Effort Is Interestingly Different

### An Opportunity for Signal Achievement

BY MARK C. COHN

*Expert Consultant on Housing and Building Regulations*

(This is the thirty-eighth of a series of articles on building codes.)



LOS ANGELES apparently has begun in the right way the Herculean task of rewriting and modernizing its building and housing regulations. The procedure laid down for handling this interesting municipal project attracts attention because it is peculiarly different from some other similar undertakings to foster building codes. At the outset it is definite and tangible; the work is being officially sponsored by the municipal authorities charged by law with the duty of enforcing ordinances designed to regulate building and housing operations. The detail and research work and actual writing of the ordinances to be considered are to be done under direct supervision of the Municipal Board of Building and Safety Commissioners and its division of building. This municipal board is created by city charter. Its members are appointed by the Mayor, confirmed by the City Council and serve for five years. The entire effort is to be confined, and rightfully so, to and for the city of Los Angeles.

#### SOUND FOUNDATION

Another significant and commendable aspect of the Los Angeles municipal program lies in the fact that all expenses to be entailed in the writing of municipal regulatory legislation will be borne by the taxpayers, disbursed through its properly constituted authorities. The setup for handling this municipal project appears to be based on a sound economic foundation which puts the public officials in a wonderful position to keep the work free from political entanglements, hold inviolate the fact that only the public weal is to be served and that vested interests are entitled to be treated fairly and honestly but not shown favoritism and special consideration.

Los Angeles is a big city, a metropolitan center of population, and its needs for proper legislation to guide the future destiny of the city, provide substantial housing facilities with due regard for safeguarding and protecting the community from fire and disaster, are

apparent. Los Angeles, like numerous other cities, has many—perhaps too many—ordinances on these subjects which the public officials evidently realize are in some instances obsolete, in other cases inadequate, while many of the requirements are illogical, contradictory, conflicting, overlapping and difficult of intelligent interpretation. These things undoubtedly will be straightened out under the program adopted by the Board of Building and Safety Commissioners.

With the exception of one other California city—Santa Ana—no other building code in California sets out the content of the State housing laws of California in such a manner that when an architect designs a building or a contractor rears a building, adherence to the requirements of the building code suffices to assure full compliance with the State housing laws, which, after all, take precedence over local building and housing regulations, except when the local regulations prescribe definitely more stringent requirements than are set out in the State laws.

#### IT CAN BE DONE

It will be of interest to the building fraternity to see how this very important matter is handled in the new legislation for Los Angeles. It would prove refreshing to find that compliance with the requirements of a building and housing code would give self-evident assurance that all regulations pertaining to building operations have been adhered to. It can be done easily. It would not only save annoyance to the public and the building fraternity in particular but costly errors often suffered by the public would be avoided if regulatory building laws were made clearly understandable and the requisite information made readily available in such a manner that all who read may heed.

Properly carried out to a successful and logical conclusion, the municipal program here under discussion should put Los Angeles in the forerank of American municipalities desirous of placing building and housing operations under reasonable, sane and safe regulatory control. While the announced purpose of the Los An-

## THE INSPECTOR

geles officials is to confine the effort to and for the people of Los Angeles, a wonderful opportunity is afforded for setting an example and possibly evolving a model set of building and housing regulations that may readily be adopted by other cities, especially California cities.

The Board of Building and Safety Commissioners in Los Angeles alone possesses all requisite official authority to proceed with the work under discussion, subject to approval by the City Council when the proposed legislation is officially reviewed and considered for adoption. The Los Angeles officials, however, have wisely chosen to throw open the doors to all who may wish to avail themselves of the opportunity to participate in this civic undertaking. The Los Angeles movement, therefore, lends itself to another useful purpose. Here all concerned, whose motives are sincere and honest, may safely rally on neutral ground, coordinate thought, knowledge and effort and thereby save duplication of effort and expense.

## REQUIRES TIME

Using the Los Angeles Builders' Exchange as an avenue for reaching many interests engaged in building, the first general meeting held recently to discuss the subject of building and housing regulations for Los Angeles was attended by accredited representatives of more than 50 organizations. The various organizations, through an advisory committee, propose to function closely with the public officials. The work is to be pushed as rapidly as is possible, according to the officials actively in charge of the detail work. They further assert that it will require several months, possibly all of a year, to finish the job.

The members of the Board of Building and Safety Commissioners of Los Angeles are: J. W. Toms, Frank McGinley, W. H. Antram, Ralph E. Homann, C. E. Noerenberg, Superintendent of Building J. J. Backus is general manager under the Board. F. A. Munsie is secretary. C. V. Welch, chief of the division of building, has been assigned the real job of putting the code together.

To these gentlemen is entrusted a work of immeasurable magnitude. Public-spirited persons and civic organizations may lend a helping hand, confident that the results of this effort will play an important part in the future upbuilding of Los Angeles, the stabilization of building and property values, protection of life and property and the comfort of the people who live in the City of the Angels.

\* \* \*

NEW TILE ROOF REGULATIONS IN L. A.  
Tile roof construction, heretofore regulated by ruling of the Board of Building and Safety Commissioners, will soon be governed by appropriate amendment to the building ordinance as a result of action taken by the Municipal Board recommending to the Los Angeles City Council the adoption of a specification in ordinance form. The laying and fastening of tile on roofs would be regulated in detailed fashion according to the terms of recommended ordinance. The technical change would make for more effective enforcement, but the specification remains practically the same.

## PROPOSED ARCHITECT LAW INVALID

City Attorney James O'Keefe is reported to have advised the City Council of San Diego that a proposed ordinance designed to require the employment of a licensed architect on all plans for buildings that contain more than 1000 square feet of floor area is not within the province of that municipal legislative body because the purposes of the ordinance are not within the functions of police power. That power is limited to matters that have to do with the preservation of public health, safety and welfare, Mr. O'Keefe holds.

\* \* \*

## BUILDERS LICENSED IN OCEANSIDE

Contractors in Oceanside must first qualify before the building inspector as to competency to practice the trade of building contractor, pay a license fee of \$5 and post bond in the sum of \$1,000 before they shall be entitled to secure permits for building. Ordinance No. 327, passed by the City Council as an emergency measure, became effective upon adoption last month. Licenses are required to be renewed the first of each calendar year.

\* \* \*

## GOVERNOR APPOINTS ARCHITECTS

Frederick H. Meyers and Albert J. Evers of San Francisco, together with A. M. Edelman, John Parkinson and W. J. Dodd of Los Angeles, recently were reappointed by Governor C. C. Young as members of the California State Board of Architecture. John C. Austin of Pasadena also was appointed by the Governor to succeed Myron Hunt as a member of the Board.

\* \* \*

## PASADENA PLUMBERS BEING EXAMINED

Pasadena is proceeding to examine all master and journeymen plumbers in accord with the requirements of a recently enacted ordinance. Examination entails a practical demonstration of the knowledge of plumbing in addition to theoretical aspects of sanitation and ordinance requirements. Both master and journeymen plumbers are required to pay a license fee.

\* \* \*

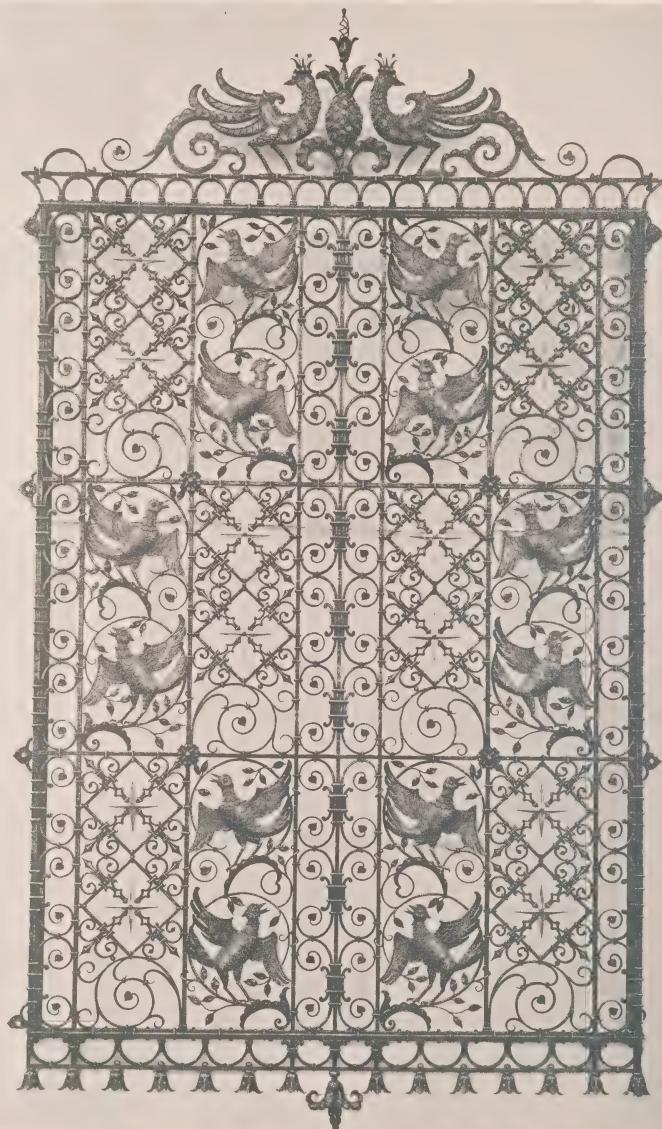
Walter S. Scott, long connected with the municipal service as city building inspector in Burlingame, no longer holds that post. According to news report from Burlingame the City Council has accepted his resignation.

\* \* \*

Riverside is scheduled to have a new building code, reported as being put into shape by R. E. Brown, city engineer. Ernest Gifford is chairman of the building code revision committee.

\* \* \*

Coronado is now operating under a new set of building regulations recommended by C. B. Pickett, inspector of building.



WROUGHT-IRON ORGAN SCREEN, BARKER BROS., LOS ANGELES, CALIFORNIA.

*Executed by Architectural Iron Works*

# ART IN IRON AND BRONZE

## The Screen as a Decoration



METAL SCREEN, whether it be for window or fireplace or organ, is unavoidably conspicuous; and it has the special characteristic that it is usually seen in silhouette against the light. It is obvious, therefore, that form, outline, are of the highest importance.

From this standpoint, wrought rather than cast iron is to be desired. The slight irregularities due to handwork, always more interesting than mechanical exactness, are emphasized, while the color, modeling, shadows, upon which the value of cast iron largely depends, are lost. In fact, it might be taken as a general principle that cast iron is much better suited to use outside than inside a building. Some exceptions, such as bank counter screens, hardly apply, since their object is protection and they are really in the category of exterior work. Memorial panels, of course, are essentially imita-

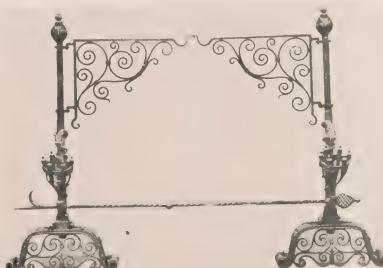
tions of stone carving and cannot be made of wrought iron.

It is quite feasible, however, to apply cast ornaments such as rosettes or small figures (though it may be doubted whether even these are as effective as when wrought by hand). At night, under conditions of strong artificial lighting, modeling in the round or heavy relief work counts for more than in the daytime when the source of light is behind the screen, or when its background is light-reflecting, as may be the case with an organ screen such as shown in the illustrations for this paper. The bird figures which are so interesting a feature in this grille may be treated with naturalistic polychrome or even with dull gilt, and would make a very effective contrast to the network of iron tracery which fills up the screen.

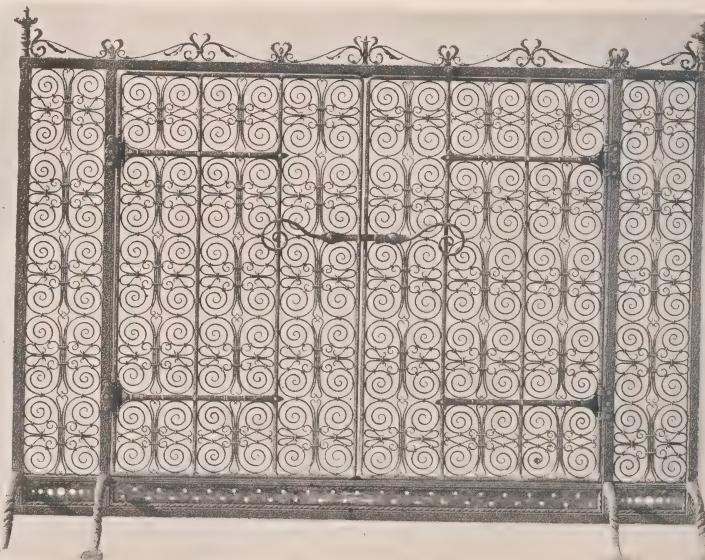
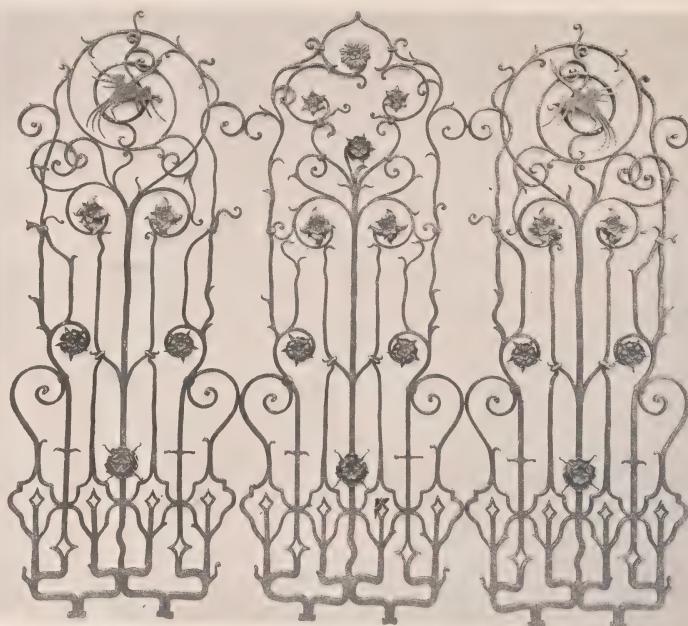
Other examples are given which illustrate the decorative possibilities of iron designed principally to be seen in silhouette.



WROUGHT-IRON CHECK DESK.



WROUGHT-IRON FIREPLACE ANDIRONS.



UPPER—WROUGHT-IRON WINDOW GRILLE; LOWER—WROUGHT-IRON FIREPLACE SCREEN.

*Executed by Architectural Iron Works*

# IN THE PROFESSION

## CONVENTION OF ARCHITECTS

The first convention of the State Association of California Architects will be held in San Francisco October 5-7, 1928. The place of meeting has not yet been announced.

\* \* \*

Architect I. E. Loveless, Chester Williams Building, Los Angeles, is preparing plans for a new hospital building to be erected at Long Beach by Sisters of Charity of the Incarnate Word. The new hospital will have accommodations for 250 beds and will be of brick and reinforced concrete construction and cost \$500,000.

\* \* \*

Architect C. H. Russell, 1106 Storey Building, Los Angeles, is preparing working drawings for a two-story and basement lodge building to be erected on the southeast corner of Philadelphia street and Tainter avenue, Whittier, for the B. P. O. E. The building will cost \$70,000.

\* \* \*

Architects Myron Hunt and H. C. Chambers, 1107 Hibernian Building, Los Angeles, are preparing plans for a new library building for Palos Verdes. The building will be two stories, reinforced concrete construction and cost \$90,000.

\* \* \*

Architect James N. Conway, 1619 Brighton way, Beverly Hills, has prepared preliminary plans for a hotel costing \$500,000 to be erected at Moonlight Beach, Encinitas, San Diego county, by Mr. Aubrey Austin, 420 South St. Andrews place, Los Angeles.

\* \* \*

Architect W. H. Weeks, Hunter-Dulin Building, San Francisco, is preparing plans for a two-story class B market building to be erected in San Jose by Mr. Victor Challen, 600 South Third street, San Jose. Building will cost \$100,000.

\* \* \*

Architect Louis Mullgardt, 641 Post street, San Francisco, is preparing working drawings for a five-story reinforced concrete residence to be erected on Chestnut street between Hyde and Larkin streets by Dr. Buck. Estimated cost is \$200,000.

\* \* \*

Architects E. L. and J. E. Norberg, 580 Market street, San Francisco, are preparing preliminary plans for a two-story frame and stucco apartment building to cost \$18,000, to be erected in Beresford, San Mateo county, California.

\* \* \*

Architect Edwin St. J. Griffith, Chehalis, Washington, has been commissioned by the city of Hoquiam to prepare plans for a two-story concrete and brick city hall to cost \$100,000.

\* \* \*

Architect William I. Garren, DeYoung Building, San Francisco, is preparing plans for three two-story frame and stucco residence buildings to cost \$12,000 each.

Architect Arthur Angel, 6111 Pacific boulevard, Huntington Park, is completing plans for a ten-room school building for Huntington Park. It will be of brick construction with stucco exterior. Mr. Angel is also preparing preliminary plans for a two-story, ten-room school building to be erected at West Maywood for Huntington Park School District.

\* \* \*

Architect Joseph Losekann, 931 North El Dorado street, Stockton, is preparing preliminary plans for remodeling and enlarging the Hotel Clark, Stockton. The building is owned by Mr. W. R. Clark, of Clark and Henry Construction Company, Chancery Building, San Francisco.

\* \* \*

Architect Edwin Bergstrom, Citizens National Bank Building, is preparing plans for a class A store and office building to be erected at the northwest corner of Fourth street and Pine avenue, Long Beach, for the Owl Drug Company. Building to cost \$100,000.

\* \* \*

Architect A. H. Albertson, Henry Building, Seattle, has been commissioned by the city of Seattle to prepare plans for a two-story and basement substation and office building to be erected at Third avenue and Madison street. Building will cost \$500,000.

\* \* \*

Architect Gilbert S. Underwood, 1404 Hibernian Building, Los Angeles, is completing working plans for a four-story and part two-story hotel building to be erected in Honolulu by Mr. Walter Justin. The building will contain 200 rooms and cost \$400,000.

\* \* \*

The San Diego board of education has commissioned the following architects to prepare plans for schools in San Diego. The schools will be erected from the bond issue of \$2,313,000 which was voted at a special election May 15.

High schools: New East San Diego senior high school, group of buildings, \$400,000, to T. C. Kistner & Co., Architects' Building, Los Angeles, and Spreckels Building, San Diego; San Diego senior high school, boys' and girls' gymnasium, science laboratories and addition to heating plant, \$150,000, to Frank P. Allen, Jr., San Diego; La Jolla high school, addition, \$40,000, to Herbert J. Mann, La Jolla; Point Loma high school, additional building to contain study hall and auditorium, \$60,000, to I. E. Loveless, Chester Williams Building, Los Angeles; Roosevelt junior high school, additional rooms, \$40,000, to Frank C. Hope, San Diego; Woodrow Wilson junior high school, additional classrooms, \$40,000, to Richard S. Requa, San Diego; Part Time high school, first unit, \$50,000, to Lincoln Rogers, San Diego; board of education warehouse, first unit, \$100,000, to Eugene M. Hoffman.

Grammar schools: Sherman school, new building, \$150,000, to Quayle Bros., San Diego; Fremont school, addition to building and heating plant, \$30,000, and

[Concluded on page 19]

# Ye Compleat Craftsman

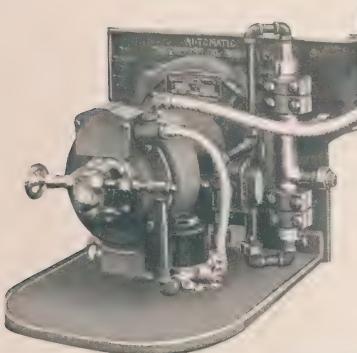
A GREAT DEAL of the joy of life consists in doing to the best of one's ability everything which he attempts to do. There is a sense of satisfaction, a pride in surveying such a work, which the superficial man, who leaves his work in a slovenly, half-finished condition, can never know. It is this conscientious completeness which turns work into art. The smallest thing, well done, becomes artistic.

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• • •

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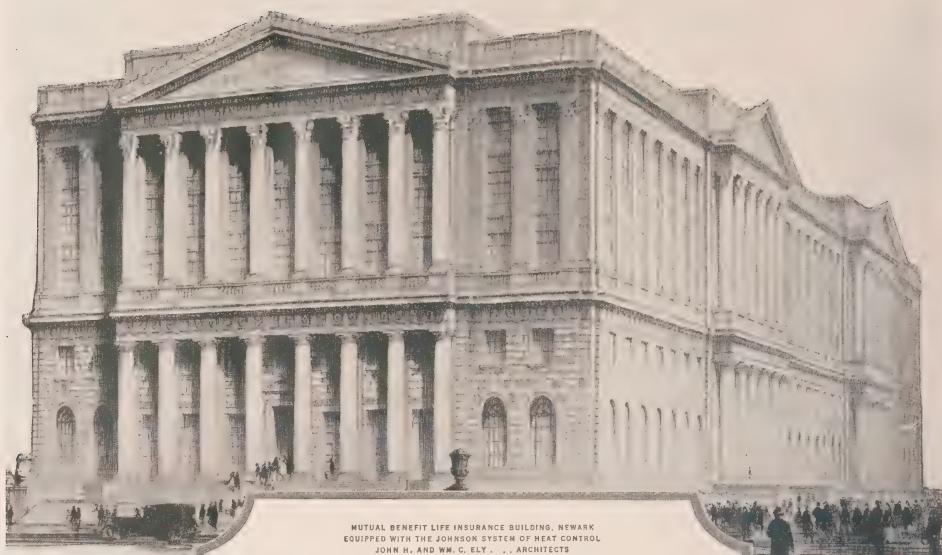
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## IN THE PROFESSION

[Concluded from page 55]

addition to Loma Portal school, to J. S. Groves, San Diego; Hamilton school, new building, \$85,000, to Templeton Johnson, San Diego; Logan school, new building and plant, \$150,000, to William H. Wheeler, San Diego; La Jolla school, addition to building, \$8,000, to Louis J. Gill, San Diego; Emerson school addition, \$16,000, Euclid school addition, \$6,000, Edison school addition, \$12,000, and Garfield school addition, \$16,000, to John S. Siebert, San Diego; Balboa school addition, \$8,000, and Jefferson school addition, \$15,000, to Edwin T. Banning, San Diego; Normal Heights school, new plant, \$150,000, to Stevenson and Lodge, San Diego.

\* \* \*

Architect Horace W. Austin, Pacific Southwest Bank Building, Long Beach, has been commissioned by the Board of Education of Long Beach to prepare plans for a two-story brick and concrete high school building to cost \$110,000.

\* \* \*

Architect William H. Wheeler, Spreckels Building, San Diego, is preparing plans for a 13-story class A store and apartment building for J. F. Anderson and G. Lichty. The structure will cost \$300,000 and will be of reinforced concrete construction.

\* \* \*

Architect William A. Knowles, 1214 Webster street, Oakland, is preparing plans for a factory building to be erected in Los Angeles by the Victor Talking Machine Company. The building will cover an area of 30,000 square feet and cost \$250,000.

\* \* \*

Architect Roy Place, Tucson, Arizona, has prepared preliminary plans for the proposed new court-house to be erected at Tucson for Pima county. The building will cost \$300,000.

\* \* \*

Architects Starks and Flanders, Ochsner Building, Sacramento, are preparing plans for a two-story frame and stucco church and Sunday-school building for the First Baptist Church of Willows, Glenn county, California. The building will cost \$250,000.

\* \* \*

Architect Kenneth Macdonald, Jr., 316 Spring Arcade Building, Los Angeles, is preparing preliminary plans for a 12-story class A garage building to be erected on Hill street. It will cover an area of 75x150 feet and will be of reinforced concrete construction.

\* \* \*

Architects Traver and Jacobs, Union Insurance Building, Los Angeles, are preparing the working drawings for a 14-story and basement class A hotel building to be erected in Long Beach for Mr. Earl Taylor. Building will cost \$600,000.

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## When is a heating system obsolete?

Ans: When it overheats during 95% of the heating season.



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comparison. No matter how efficient they might prove, not one was able to wholly overcome the problem of overheating in mild weather. Consequently, during 95% of the heating season all of these systems wasted heat. According to Government Weather Bureau records, maximum heat output, contemplated by the design basis of the heating system, is required on an average of but 5% of the days of the entire heating season.

Today, in this newest and most revolutionary achievement (the Dunham Differential Vacuum Heating System) pressures at or above atmosphere are done away with during mild weather. As a result, overheating and its twin brother, wasteful window opening, are eliminated.

Fuel is saved during 95% of the heating season, instead of being wasted. The amount of this saving, on fuel-cost records kept by those who have installed this Dunham Heating System, has ranged from 20% to 40%.

Tests in typical buildings of every sort have proved that heat comfort and fuel waste, far from being inseparable, should have been separated years ago. In the Dunham Differential Vacuum Heating System they are being kept far apart in hundreds of structures with most gratifying success. For example, Detroit's new 40-story skyscraper, the Barlum Tower, is distinctive not only because of its great height, but also because its heating system does not overheat.

Why specify or install fuel-wasting systems of heating when the Dunham Differential Vacuum Heating System, under many tests of service in buildings from the 40-story office structure to modern business and factory installations, has proved most economical and efficient of all heating systems on the market today?

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comparison. No matter how efficient they might prove, not one was able to wholly overcome the problem of overheating in mild weather. Consequently, during 95% of the heating season all of these systems wasted heat. According to Government Weather Bureau records, maximum heat output, contemplated by the design basis of the heating system, is required on an average of but 5% of the days of the entire heating season.

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# PACIFIC-COAST ARCHITECT

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VOLUME  
XXXIII

# PACIFIC COAST ARCHITECT

OCTOBER  
1928

## This California Architecture

BY HARRIS ALLEN, A. I. A.



**I**N THE REPORT of the Board of Directors presented at the last Convention of the American Institute of Architects, there was expressed some apprehension of the standardizing of design throughout the United States. It was felt that the individuality, the personal flavor, that used to be found more or less in each State and community, was in danger of being lost. And it is true that many of the new buildings of late years have had such similarity of treatment (or newness of treatment, if you will) that they might be, and were, as much (or as little) at home one place as another. Indeed, one firm of architects might be designing buildings to be erected at the same time in a dozen different cities—and all tarred with the same brush.

So this somewhat plaintive comment—or appeal—or warning—is not without cause. But the remedy, in most instances, is hard to find. For we must go forward, not backward; and how on earth are you going to preserve the individuality of an old community under the pressure of modern requirements—modern methods—modern materials? To say nothing of the powerful stimulus which the sight of some successful and original design, in another community, must inevitably be, to the poor, human, ambitious architect!

In most instances; but not, essentially, in California. For here has been developing, and we may fairly say now that it has developed, a style or treatment (for we are agreed that it is out of style to speak of an architectural "style") which is typically, vitally, Californian. This statement may be disputed in Florida, but we are in the comfortable position of having an earlier and larger development, and of being prepared (through sad experience) to resist destructive forces of nature. Moreover, we admit that Florida's architecture is much more directly Spanish than ours, and rightly so; for the Spanish strain, which we cherish, was decidedly diluted, mixed, aboriginalized, when it became the California tradition; while Florida is

a fairly legitimate, if distant, descendant or relative of the Don.

We are quite familiar, here in the Golden State, with the value of mixing breeds to increase the virility and beauty and general usefulness of the original stock. It was no accident that Luther Burbank settled in California to devote his lifetime to the production of bigger and better fruits and flowers and vegetables. In our social intercourse we have not been nearly so cautious as our Eastern relatives thought we ought; there has been many a mesalliance, which in all probability was the saving of the family. In short, Californians are good mixers.

And so it has proved with our architectural progress. We have tried almost everything, and have by degrees eliminated the misfits (although with our adventurous blood we are always willing to take a shot at something new) and picked out good bits from this and from that and tried them out to see what fitted together harmoniously. And always we have been influenced by the background of California, the bright sunshine, the blue skies and ocean, the luxuriant growth, the rounded hills and the sweeping valleys, the perfumed air—except when the tide goes out—so that, consciously or unconsciously, we have gravitated toward the type of architecture that seemed most congenial to our traditions, our climate, our environment.

It isn't Spanish, nor Mission, nor Italian, nor Colonial; many people have tried to call it Mediterranean in an effort to embrace the gamut of styles which border that part of the world which perhaps most nearly resembles our Pacific Riviera. But in the end it will have to come to being called, what it is, just Californian.

Even traces of the Orient are woven into our shuttle, and justly so, for that ancient home of art is our neighbor, drawing nearer steadily as transportation and civilization advance; note the detail of one of our newest and greatest skyscrapers differentiating it strikingly from the definite New

# A Chicago Philanthropist



THE Clarence Buckingham Memorial Fountain in Chicago was made possible through the thoughtfulness and generosity of Miss Kate S. Buckingham, who has been a patron of art in Chicago for many years, and who devoted \$600,000 of her fortune to the erection of this fountain as a memorial to her brother. Recognizing the fact that many of the most exquisite Old-World fountains have dried up and fallen into ruins because of lack of maintenance money, Miss Buckingham has recently supplemented her original gift with a fund of \$300,000, which will be used for perpetual maintenance.

This fountain is without question the largest in the world. It is four times the dimensions of the fountain of Latona in the Garden of Versailles, and its flow of water is several times greater than any other fountain known. The main pool is 300 feet in diameter and is made up of four large segmental portions interrupted by four square angles, at one of which is placed a sunken power house and operating stand. Three great basins, one above the other, rise from the center of this pool; the lower basin being 103 feet in diameter, the intermediate basin 60 feet and the upper basin 24 feet. The total height of the upper basin is 24 feet above the level of the ground. In all, there are 134 jets in the fountain, the main control of which throws a column of water 110 feet into the air.

Four pairs of sea-horses, colossal in proportion and made of bronze, have been introduced into the lower pool, each pair weighing over 14 tons. These project foaming streams of water on a low trajectory and, together with the rush screens which are placed in intermediary positions in the main pool, present both in color and design a superb contrast to the Georgia marble of the fountain, at the same time harmonizing with the whole in their colossal proportion.

During the evenings of the summer months both "major" and "minor" displays are shown, only intensified in attraction by the kaleidoscopic beauty of the multi-colored electrical illumination that is played upon the moving masses of water. The entire compo-

site central tower of water rising 110 feet zenithward from the upper basin is illuminated by a series of powerful concealed projectors, while bands of light are further concealed beneath each basin and under all of the major jets in the outer pool. This scheme of electrical illumination was carefully developed to give a maximum variety of beautiful color effects which range through amber, pink, and green to a blue. The electrical illumination is carried forward in a never-ending variety of the several colors so that the silver and iridescent spray is shown in all the beauties of countless shades and tints. Something over three million candle-power is used for this electrical display. This figure, together with the fact that, at a maximum flow, more than 14,000 gallons of water per minute are used in the operation of this fountain, there can be had some slight appreciation of the magnitude of the project.

To the end that the last detail in erection of this most impressive of fountains might be perfect, the protecting fence was made especially of copperweld rod—a core of steel, around which has been molten welded a heavy rust proof layer of pure copper. This type of rod was not only selected because of its enduring strength, everlasting quality, but also because the exterior copper offers the opportunity of tinting which would make the fence in keeping with the heavy bronze figures in the main pool. The tint that had been applied to these rods is a deep, rich green and was brought about through the application of a formula made up of easily obtained ingredients. This formula was: 3 quarts water, 1 quart muriatic acid, 3 pounds verdigris, 1 pound copper carbonate,  $\frac{1}{2}$  pound powdered arsenic and 3 pounds powdered sal ammoniac. This formula was applied by means of a brush, then allowed to remain for three days before a second application was made. In this way the copper exterior of these rods was tinted a green that was very like verdigris, except that it is a definite part of the copper and will not flake or scale.

Before coloring the copperweld rods, however, the metal was, of course, thoroughly cleaned. This was accomplished by scrubbing the rods with a solution made by adding 1 pound of lye to a pail of boiling water, then washing away the lye, first with clean, hot water, then with clean, cold water.

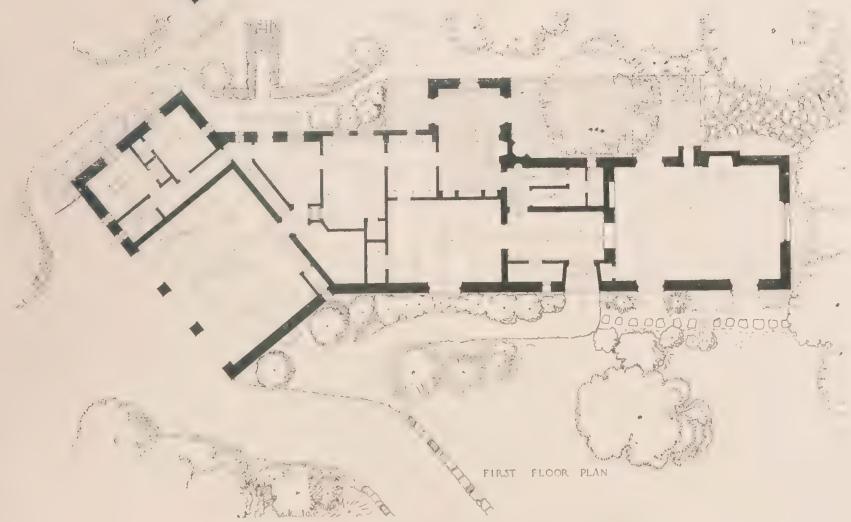
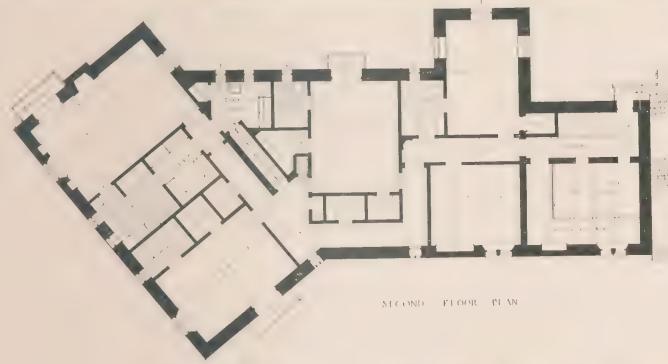
Similar tinting can be given to copperweld rods or wires by other simple solutions. One which gives very satisfactory results can be obtained by merely adding  $\frac{1}{2}$  pound of salt to 2 gallons of water. This when applied with a brush and allowed to dry thoroughly—then applied at intervals of one, two or three days until the desired effect is produced—will give a greenish tint that will compel the fence to harmonize perfectly with surrounding shrubbery or other metal work.

The Buckingham Fountain has been called a symbol of the benefactions of Lake Michigan in that its cascading towers of water return constantly to this source, which is the lake.

## THIS CALIFORNIA ARCHITECTURE

York type to be seen in every other great city in the country.

But as yet the skyscraper is not so common as to dominate our architectural field. What gives the predominant note to our Californian architecture is the host of lesser—and lovelier—buildings; residences, shops, clubs, hotels, theaters, even industrial buildings. And here is a challenge to the architect who is ambitious to achieve name and fame; let him design a skyscraper which shall be truly Californian in character! It will not be easy; but who shall say it cannot be done?



RESIDENCE OF F. Q. STANTON, LOS ANGELES, CALIFORNIA.  
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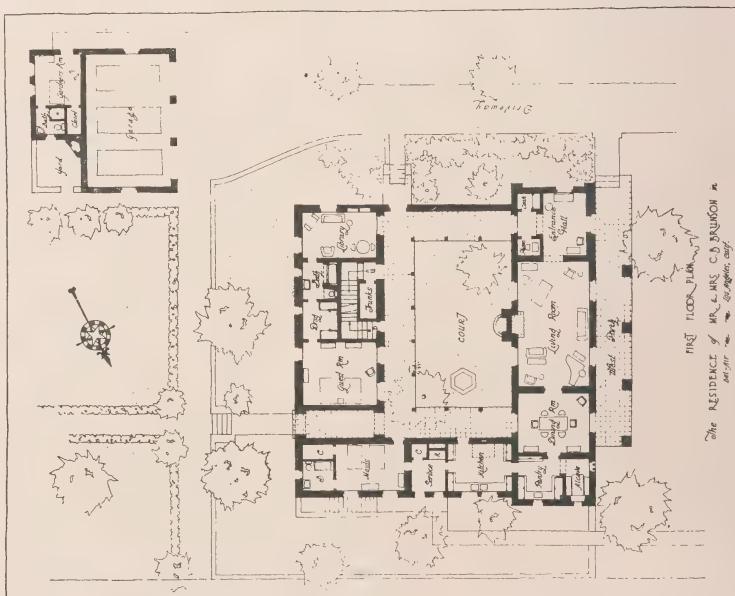
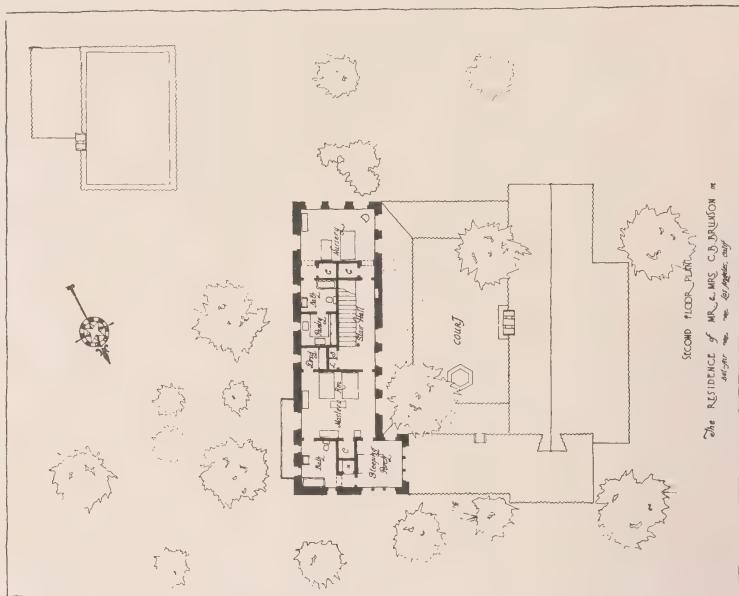
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FLOOR PLANS, RESIDENCE OF C. B. BRUNSON, BEL-AIR, CALIFORNIA.  
ELIAS E. FULLER, ARCHITECT.



ABOVE—LIVING ROOM; BELOW—PATIO; RESIDENCE OF C. B. BRUNSON, BEL-AIR, CALIFORNIA.  
LELAND F. FULLER, ARCHITECT.



MAIN ENTRANCE, RESIDENCE OF C. B. BRUNSON, BEL-AIR, CALIFORNIA.  
LELAND F. FULLER, ARCHITECT.



RESIDENCE OF W. ROWLAND DUNSMORE, LOS ANGELES, CALIFORNIA.  
WEBBER, STAUNTON AND SPAULDING, ARCHITECTS.



RESIDENCE OF W. ROWLAND DUNSMORE, LOS ANGELES, CALIFORNIA.  
WEBBER, STAUNTON AND SPAULDING, ARCHITECTS.



INTERIORS, RESIDENCE OF W. ROWLAND DUNSMORE, LOS ANGELES, CALIFORNIA.  
WEBBER, STAUNTON AND SPAULDING, ARCHITECTS.

# The Oak Knoll Country Club

BY HARRIS ALLEN, A. I. A.

**H**T WAS in a true spirit of California that the Oak Knoll Country Club was conceived and executed. Excellently planned for the special functions of athletic and social life for which it is to be used, it is also charmingly designed in mass and outline for its location, bordering a gently sloping valley, surrounded by rolling hills. It expresses its purpose frankly, convincingly; a fundamental element of all really good architecture. Porches, terraces, balconies, bays—all such features distinguish the facade overlooking the valley view and the fairways of the golf course. The sheltered, level patio, with cloister-like arcades enclosing a delightfully simple garden, serves as entrance forecourt, passageway, and, on occasion, as setting for outdoor social function, as indicated by the massive fireplace which breaks the outer wall line.

Granted that the various requirements of plan and exposure have been well met, that the mass is interesting and preserves a feeling of unity in that the different elements of tower and gables and wings are in satisfactory relationship, or "compose" well, to use a term common to the craft, still there remain the details of texture, color, ornament, which affect the success of an architectural

design very materially. Of the latter there is little, nor does one feel the need of more. What there is, on the tower, for instance, is good in scale and pleasant in form. As to texture and color, walls of white stucco, roofs of a warm tan, are extremely well handled. The tile treatment is particularly good; these wavy lines of tile in slightly uneven shades and thickness are altogether lovely. The craftsmanship is not marred by exaggeration, which unfortunately we see too often, producing such a crude and freakish effect that one can only suppose the craftsmen were drunk or light-headed. But a more even job, especially on such long and wide stretches of roof, would have emphasized unduly the general simplicity of wall and window treatment—a simplicity which now achieves its proper effect.

The interior of the club house preserves the character of its exterior, with large and lofty rooms, plain walls of rough textured plaster in warm but quiet color, wooden ceilings with exposed beams and trusses, huge stone fireplaces—all very clubby, and all quite accessory to the outdoor life for which the club is primarily intended. It is hardly necessary to say that all practical and modern facilities have been provided; such accommodations now are a matter of course, and in this case nothing is left to be desired.

The Oak Knoll Country Club is certainly a welcome addition to our club architecture; there are few to be compared with it in that part of the country.

## MILLWORK BULLETIN

The Millwork Institute of California has recently published Bulletin No. 32 describing the "Glossary of Terms and Standard Trade Practices" applying to sash, doors, blinds and screens.

A plan is now under way which will enable architects to insert the following clause in specifications: "All millwork items for this job shall be manufactured in accordance with the accredited standards of construction for architectural woodwork and shall be so labeled and certified by registered job certificate issued by the Millwork Institute of California."

Copies of the above bulletin, which all architects and contractors should read, can be obtained by writing to Box 267, Hollywood Station, Los Angeles, California.

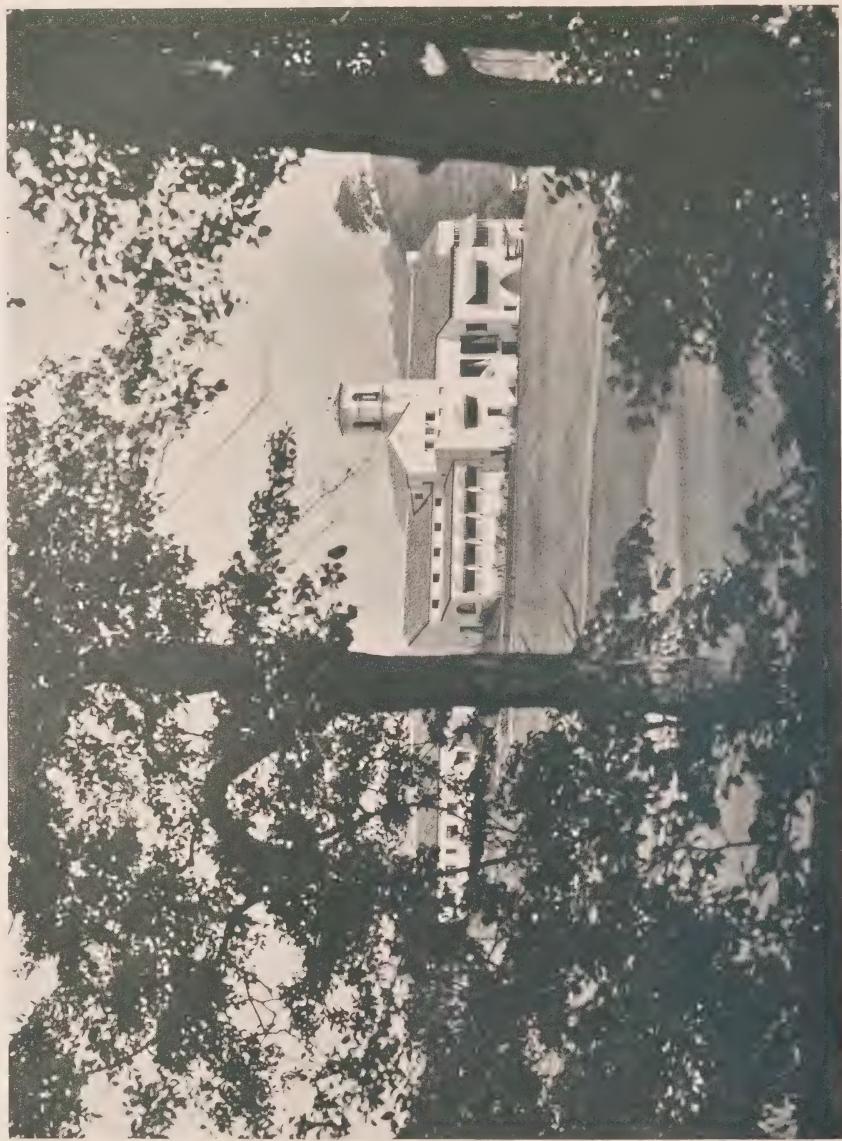
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Executives of the Paraffine Companies are enthusiastic over the reception given to their new building paper, Pabcoite Red Liner. An outer reinforcing layer accounts for the toughness of this paper, and affords a bond for cement, stucco or mortar plaster applied over it. A red line running through the center immediately identifies it and eliminates possibility of substitution.

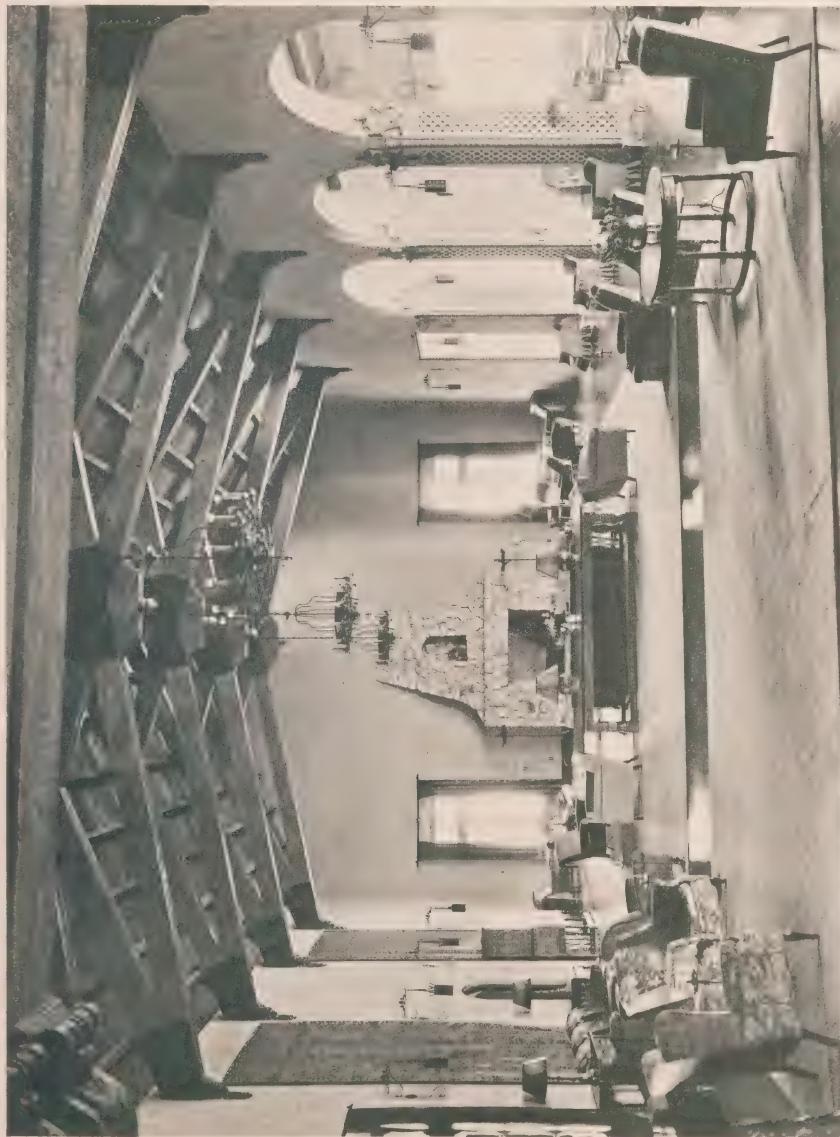




OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.  
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT



OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.  
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT



LOUNGE, OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.  
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT



PATIO, OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.  
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT



ABOVE—BEAUTY PARLOR; BELOW—SITTING ROOM; OAK KNOLL COUNTRY CLUB, OAKLAND, CALIFORNIA.  
DESIGNED BY W. C. M'CORMICK; WILLIAM KNOWLES, SUPERVISING ARCHITECT

# The Robert Dollar Co. Portland Office



SELLING transportation to lands of the Tropics and wonders of the Orient from an alluring passenger office became the problem of Charles McCall, architect, when he received the commission to prepare the passenger offices of the Robert Dollar Steamship Company and American Mail Line in Portland, Oregon, constructed in a space of twenty feet wide by eighty feet deep and twenty-five feet high.

On the exterior, full advantage was taken of the high ceiling to flood the interior with natural light. The monumental art stone doorway was built forward of the show windows to attract the eye.

In the interior the central motif is a mural executed by James A. Holden of Oakland, applied on a curved wall to reproduce the view from the Capuchin Monastery terrace overlooking the Bay of Amalfi. Depth was secured by gradation in the lighting. The column caps have original details of Byzantine character with a modeled tile effect in the panels of the Abacus to lend interest. The floor is of peach-colored tile with wide joints. The walls are of Latin texture plaster of an apricot tone overglaze with gray and sienna.

Of interest is the specially designed map of the world constructed in four-inch tile with the different countries shown in seven colors, showing the ports of call of the Robert Dollar Steamship Company in their "Round the World Service." Near

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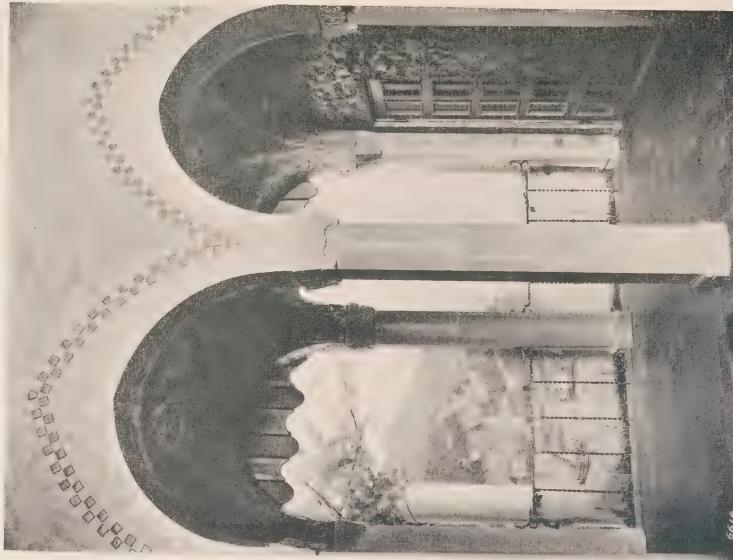


OFFICE FOR ROBERT DOLLAR CO., PORTLAND, OREGON. CHAS. W. M'CALL, ARCHITECT.



OFFICE FOR ROBERT DOLLAR COMPANY, PORTLAND, OREGON.

CHARLES W. MC CALL, ARCHITECT,



LEFT—CHIMNEY PIECE; RIGHT—STAR LOGGIA; OFFICE FOR ROBERT DOLLAR COMPANY, PORTLAND, OREGON.  
CHARLES W. MC CALL, ARCHITECT.



"El Paseo" Shopping Court, Carmel, California. Blaine and Olsen, Architects.

## The Court "El Paseo" of Carmel

BY ZOE A. BATTU

**I**N THE Court "El Paseo," Carmel, as designed and supervised by Blaine and Olsen, the commercially practical and architecturally fine are combined with a rare degree of skill and understanding. On the practical side this shop group stands as solid refutation to all half-fact, half-baked, arguments to the effect that architectural services and good architecture are superfluous, needless expenses that can be readily dispensed with, without loss of financial value or income-producing possibilities. "El Paseo" may be held up as a prime example that a building displaying the qualities of good architecture does have dividend-producing possibilities in greater degree than a building which lacks this advantage. Problems of rentals and leases, in this case, have been practically nonexistent. They largely took care of themselves while construction was under way. Before the building was quite completed, the owner, L. C. Merrell, was approached by a party who desired to purchase it at a figure virtually double the construction cost. This offer was refused, since the owner realized not only present income-producing possibilities but also increasing and ultimate value of his architectural and financial investment.

Turning to strictly architectural aspects of the court, there is quickly, deeply sensed a certain distinction, dignity, charm, an impression, in short,

that here is a piece of work of consciously fine conception, well and surely executed. There is agreeably absent any feeling of compromise, any stooping to small artifices to produce effects that are apparently genuine but actually hollow, and more or less bogus substitutions in materials, in workmanship. These factors arise out of no one thing, but rather out of the intelligence with which the details of textures, colors, materials, the balance and continuity of the several masses and units of the design have been adjusted to the site and the surrounding landscape.

"El Paseo" becomes, by reason of these considerations, an epitome of Carmel, of Carmel's historical and architectural background, of Carmel's suggestiveness and tradition as a sort of Paradise for all arts and all artists. Apropos of this theory, what more dramatic expression than the statue, as executed by Joseph Mora—a naive study, crystallizing the spontaneous, the dashing, but withal matured and courtly grace, which are heritages from the days of dons, señoritas and padres and inseparable from Carmel and its environs? And moreover, these results are realized not by theatricalizing principles to secure heightened, exaggerated effects, but by interpreting and applying fundamentals with a sense of fitness to all factors of purpose, environment, historical associations, present needs and future values.

It is unfortunate that the dimensions and plan of the court are such that the cameraman finds it

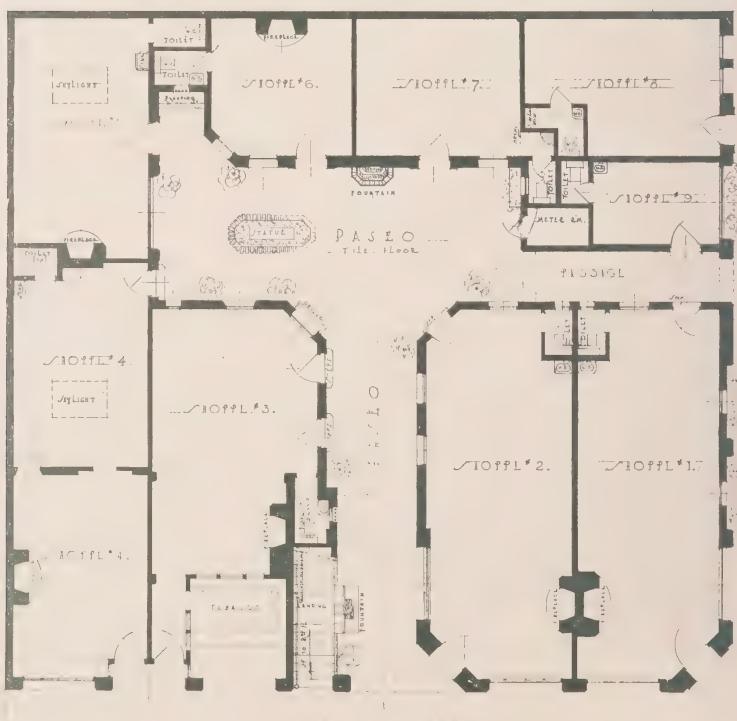
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LEFT—PATIO CENTERPIECE, J. J. MORA, SCULPTOR; RIGHT—APPROACH TO PATIO; "EL PASO" SHOPPING COURT, CARMEL, CALIFORNIA.  
BLAINE AND OLSEN, ARCHITECTS.



ABOVE—STREET ENTRANCE; BELOW—PATIO; "EL PASEO" SHOPPING COURT, CARMEL, CALIFORNIA.  
BLAINE AND OLSEN, ARCHITECTS.



SKETCH AND PLAN, "EL PASEO" SHOPPING COURT, CARMEL, CALIFORNIA.  
BLAINE AND OLSEN, ARCHITECTS.

# Personal Rights and Public Interests

BY DAVID TISHMAN



IT IS BECOMING a popular thing to say that the skyline of New York City changes every twenty-four hours. Making due allowances for some slight exaggeration in this statement, it is a fact that the returning Manhattanite who has been afield for even a few weeks often is astonished upon his return to see rising in some well-known spot the towering iron skeleton of a new building.

No one knows as well as the investing builder what goes on behind the scenes before it becomes possible to build the new structure. No one knows as well as he the long-drawn-out negotiations so often necessary before he can assemble the plot of ground on which his building is to stand. And by the same token, no one knows as well as the builder the astonishing viewpoint, the stubbornness, the lack of appreciation on the part of many property owners that the builder must meet and reconcile before his contractors can go to work.

In the situation that exists all too often, where the owner of a small, unimproved property refuses to sell or improve by rebuilding, there is a problem of real importance that deserves serious consideration, not only by builders but by public-spirited citizens in general.

Every city has examples of actual blocks, often in important and growing business and residential sections, where we find that a greater part of the block has been improved with modern buildings, but where in many instances there is one unimproved house standing. This property owner, in all likelihood, refused to sell and refused to build, and he made it impossible for anyone else to build and improve. His property stands as a detriment to the street, as a handicap to the appearance of the modern and sightly buildings around him; in fact, a detriment to the development of the city.

The "reasons" advanced by such a property owner for his backward spirit may be any one or more of a score, but whatever the reason advanced, it is based ostensibly on what he considers to be his personal interests. As a matter of fact, I believe that in most instances the real and only reason is none other than the avarice of the owner, who thinks he is in a position to "hold up" a builder and exact a price which is out of all proportion to the present or future value of the property. What is the penalty and who pays the price for this all too common policy of "holding out"?

First of all, "holding out" for a price which is out of proportion to the value of the property

acts almost invariably as a boomerang to the owner. He not only fools himself by placing a false valuation on the property, making it impossible for others to buy and improve, but he maintains his "dog in the manger" attitude so persistently that values of surrounding property become adversely affected and development is retarded, and ultimately he is compelled to set a price that is materially less than he could have gotten before, provided he is able to sell the property at all.

Perhaps a few typical illustrations will serve to emphasize the difficulties that confront the investing builder in his efforts to assemble proper sized plots for his buildings. These instances are all recitals of actual, existing conditions. On the east side of Park avenue, New York, between Eighty-third and Eighty-fourth streets, there stands today a small building occupied by a fish store.

The owner refused to sell. As a result, a new and imposing building has been erected directly adjoining and in rear of this store building. And as a result of this owner's refusal to sell his property it has actually dropped in value because it is too small in itself to be of interest to any important builder.

We will not discuss the social desirability of a fish store in the middle of a fine Park avenue block, nor is it necessary to point out that the customers of this establishment could just as well have found him had he been on Lexington or Madison avenue, both of which are business avenues.

If you will look at the southeast corner of Eighty-seventh street and Park avenue, you will find a grocery and fruit store with a display of fruit on the sidewalk. This corner consists of a width of twenty-five feet.

The balance of the block is improved with two fine apartment buildings, the one immediately adjoining the fruit store having been awarded the first prize for architectural excellence a few years ago. The owner of this twenty-five-foot plot can hardly have much to look forward to. He would have been far wiser to have sold at the fair price that undoubtedly was offered him by the builders of the splendid structure that adjoins.

Another striking example of this reluctance to sell and stubbornness on the part of the owner is to be found at the northeast corner of Eighty-fourth street and Park avenue, where there stands a series of old, dilapidated buildings that are really a disgrace to Park avenue.

The reason that this property has not been improved is primarily due to one individual who is

most unreasonable in his demands. Unfortunately, from the viewpoint of the builder, this individual controls the center three-story frame building, which is about fifty years old and vacant. It is a "key" position in this plot and no improvement of any importance can be undertaken without the inclusion of this one small building. All around in the immediate vicinity are buildings of the finest type of construction.

Among the more recent experiences of ours along the lines of assembling proper sized plots for new buildings is one that is concerned with a small private house, where the owner consented readily enough to sell his house at a reasonable price as part of the plot for the larger improvement. This owner, very cannily, as he thought, waited until the other property around him had been assembled and then he calmly proceeded to increase his price to the extent of 75 per cent over the price he had first agreed upon.

We declined to pay this exorbitant price and proceeded to build our structure directly adjoining and behind his property. As a result, the value of this private house had depreciated, and there can be no demand for his house and he cannot expect to obtain the price which we were prepared to pay, and in all probability he faces an inevitable loss equivalent to at least 40 per cent. I could cite a score of other similar cases all directly to the point we are discussing.

What is to be done in such situations?

Some who read this may say that property rights are inviolate; that neither we nor anyone else have any right to demand or expect an owner to sell or improve if he does not wish to do so. Broadly speaking, that is undoubtedly true in principle. But are there no other factors that enter into such a proposition?

What I have in mind is that where a situation exists where a property owner, for any one of the reasons we have discussed, refuses to sell his property to us or to anyone else who wants to buy it on the basis of improving it, there should be some method by which the individual owner could be brought to take a reasonable view of the situation.

Is it fair for any one of a group of owners to allow his property to remain in such a condition that it depreciates the value of his neighbor's property? Is it fair for an owner of a small piece of property to make it impossible for others to improve the entire block, so that the improvement, instead of being an abortion, will be a credit to the city? Is there not some analogy between this situation and the maintenance of a nuisance?

It would be a good idea if there existed some form of commission that could be called upon to step in in such situations. I am not suggesting any arbitrary, semi-official body that could come to me or to anyone else and say, "You have a piece of

unimproved property on such and such a street. You must sell this property at such and such a price to Tom, Dick or Harry."

Rather, what I have in mind is a commission or authority empowered to intervene when a situation develops to the point where the refusal of an owner to sell or improve creates a status that is of more importance to the city than it is to the individual.

We could save the individual from himself as well as from financial loss, as all too often happens in so many cases. Such a commission as I am suggesting could be of some fixed authority that could go to a stubborn and unreasonable owner and say to him:

"This property must be improved. In its present condition it is a detriment to the block, and represents a taxable loss to the city as well as a financial loss to you. Your neighborhood demands that it be improved, the maintenance of values of surrounding property demands that it be improved. Will you sell it to this man who wants to buy it or will you improve it yourself?"

Does that all sound very revolutionary? Is it much more "revolutionary" than where the city can now step in and condemn property needed for public improvements, or where the city can dictate how high a building may be built and to what use it may be put? Is it not a public improvement to replace old and outworn property with modern and sightly buildings?

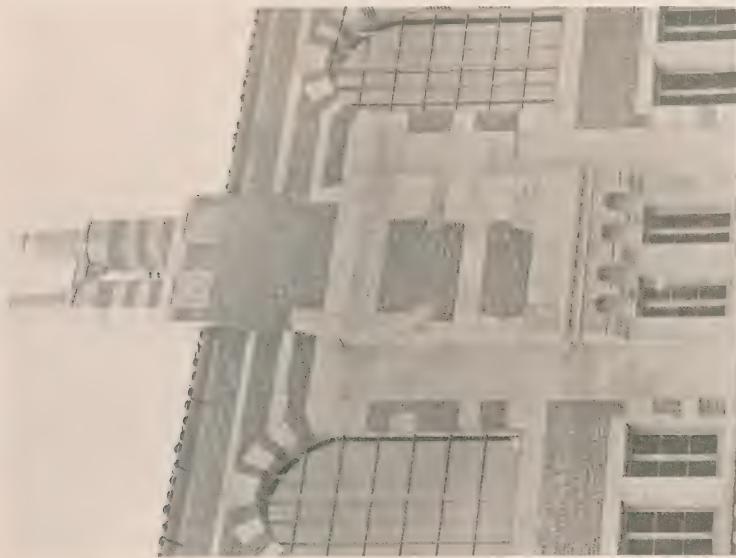
Personally, I do not feel that it is much more far-fetched to expect the individual to cooperate in such a situation as we have been discussing than it is to make him "cooperate" under condemnation proceedings or where zoning requirements demand it.

In any event, the thought is advanced with the idea that it will be helpful in calling attention to a situation that too often exists and acts as a barrier to the proper development and growth of sections and streets or individual blocks, all to the detriment of our city.

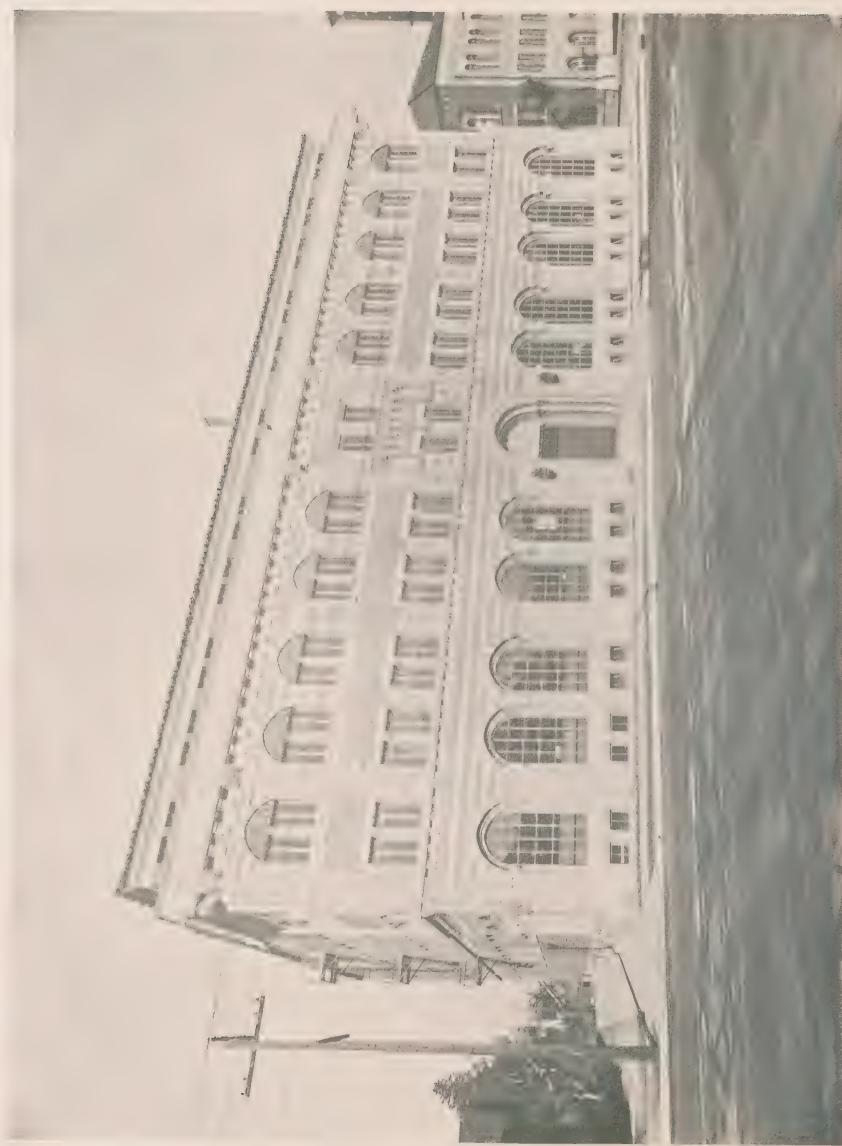
\* \* \*

#### ANNOUNCE NEW AIR VALVE

A newly invented automatic air valve, known as the New In-Arid Valve, which fits all new type radiators used on one-pipe steam jobs, is announced by the Accessories Division of the American Radiator Company. This valve prevents short-circuiting and quickly and completely vents all of the air from the entire radiator, making all sections hot. The New In-Arid Valve is entirely invisible, thereby improving the appearance of the radiator. Dry venting is assured, as the valve is placed in the driest part of the radiator; yet should water reach it, the float closes instantly. It cannot water log, no siphon being necessary because there is no shell to hold water. All working parts are in the section and therefore cannot be damaged, stolen or turned upside down, thus preventing operation.



STUDENT UNION BUILDING, UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES. JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS.



STUDENT UNION BUILDING, UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES.  
JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS.

# • EDITORIAL •

## Welcome, and Godspeed

TO THE DELEGATES arriving in San Francisco for the first Convention of the State Association of California Architects, we extend a most hearty welcome. The very fact of their convening is, perhaps, of greater significance for the benefit of the profession than the immediate results of their deliberations.

"In Union There Is Strength" is far more than a platitude. It is an eternal verity. The world is slowly coming to recognize this, as our forefathers did when they laid the foundation for the greatest of the World's Unions.

Therefore we express the hope that this meeting will be followed by many more, and that the organization will be so strongly cemented together by the bonds of an enthusiasm for the best interests of profession and country, of friendship and congeniality, that it will grow steadily stronger and more far-reaching.

And since time flies, and today you meet, tomorrow part, we wish you Godspeed as a body, and, separately, as members of a noble profession with interests and loyalties in common.

\* \* \*

## The Gift of Color to the Coast

ARCHITECTURE on the Pacific Coast owes A not a little of the charm which so much of it undoubtedly possesses to its colorful setting. In the great Northwest the greens of trees and grass predominate, and yet there is floral abundance during the summer, and always the splendid snow-capped mountains as a background, blue, gray, purple, or swathed in curtains of mist.

The scene gradually changes as one goes south, always becoming warmer, brighter, in color. There are ranges of rolling hills, glowing, velvety tan at noon, violet, pink, purple at dawn or sunset; valleys carpeted with green and gold, stenciled with ribbons or dots of foliage.

The ocean—what a succession of changing color schemes are to be found along its shores! The cool, subtle shades of pine and cypress, stone and sand, snared by thin tissue-webs of fog, make the poetic magic that's Carmel. A warmer witchery enthralls at Santa Barbara; one's senses are permeated, intoxicated, with the soft and exquisite blues that radiate from sea and sky, that are absorbed into the embraces of the circling hills. Santa Monica, San Diego—such names come sweetly to the

ear, and conjure lovely visions of pulsing color. The almost tropical flames of poinsettia, bougainvillea, oleander; the slender banners of palm and olive. What wonder that inspiration comes to these artist architects of the West to make their dreams come true with this great palette of color and contour at their command! Surely our cup runneth over; and the days of beauty shall be long in the land which the Lord hath given unto us.

## A Creed That Has Lived

NEARLY seventy-five years ago—July 4, 1855—the founder of a great business devoted to one branch of the building industry, one Richard Teller Crane, made the following resolution:

"I am resolved to conduct my business in the strictest Honesty and Fairness; to avoid all Deception and Trickery; to deal Fairly with both Customers and Competitors; to be Liberal and Just toward Employees; and to put my whole mind upon the Business."

This creed is in accordance with the ideas, the ethics, of modern business. But those ideas and ethics have only been fully recognized and established during the last quarter century; Mr. Crane was ahead of his times. It is interesting to contemplate that the carrying out of this simple creed produced one of the greatest businesses, of its kind, in the world.

## Remodeling a Big Field

WITH the organization of the "House Modernizing Bureau of the National Building Industries" there will no doubt be considerable business in the future for the architects. Present plans call for an educational program of national publicity supported by local bureaus coordinating all efforts of local groups and interests. Unquestionably there is a large market for all types of building materials, equipment and labor that can be developed through modernization of the millions of structurally sound, well-located houses already existing.

It is to be hoped that the architects will take advantage of the opportunity and cooperate in this movement.

This publication is planning on devoting an early issue to new ideas and features in remodeling and we will be grateful if our readers will send us material that can be used in that issue.

# THE INSPECTOR

## The State Housing Act Says... Questions and Answers

BY MARK C. COHN

*Expert Consultant on Housing and Building Regulations*

(This is the fortieth of a series of articles on building codes)



NSWERS TO QUESTIONS relating to the State Housing Act of California, set out in this article, may be supplemented by reference to the California Housing Handbook, which is an authoritative basis for the answers given here. For ready reference paragraph numbers in the handbook follow the answer to each question. At the outset it might be well to note that the State Housing Act of California is operative in all parts of the State, including incorporated cities, incorporated towns and incorporated cities and counties, in so far as the provisions of that measure apply to apartment houses, hotels and the so-called "flats" which are classified as apartment houses.

All provisions of the State Housing Act that apply to dwellings are effective in cities and towns, but differ from the State-wide application of the requirements for apartment houses and hotels in that the requirements for dwellings are ineffective outside of incorporated cities and towns. Paragraph 1 in the California Housing Handbook outlines the scope of the law, and in this connection it is advisable to refer to paragraphs 34, 45 and 50, which define just what is meant by apartment houses, hotels and dwellings.

Another question that often seems to cause confusion is whether the State Housing Law or local building and housing ordinances take precedence. Briefly, the State Housing Act of California operates to repeal and nullify all local ordinances which are inconsistent with the requirements and provisions of the State measure. Local ordinances, however, which prescribe definitely more stringent requirements than the State Housing Act are effective. And to whatever extent such local ordinances provide definitely more stringent requirements, they take precedence over the State law.

Section 84, paragraph 246, in the California Housing Handbook in substance declares that the provisions of the State act shall be held to be the minimum requirements adopted for the protection, the health and the safety of the community, and for the protection, the health and the safety of occupants of apartment houses, hotels and dwellings. This section further provides that nothing in the State act shall be construed as prohibiting the local legislative body of any incorporated town,

incorporated city, incorporated city and county or county from enacting, from time to time, supplementary ordinances or laws imposing further restrictions. And the State act also says that no ordinance, law, regulation or ruling of any municipal or county department, authority, officer or officers shall repeal, amend, modify or dispense with any of the provisions of the said State act.

The foregoing section moreover provides that all statutes of the State and all ordinances of incorporated towns, incorporated cities, incorporated cities and counties and counties as far as inconsistent with the provisions of the State act are repealed. A careful perusal of paragraph 246 in the California Housing Handbook will serve to clarify the situation.

Here listed are a few questions and answers with paragraph number references to the newly revised edition of California Housing Handbook published this month. The handbook is designated as "C. H. H."

*Q. What is the smallest size allowed for a vent shaft to ventilate a water-closet compartment in a private dwelling?*

A. If your question relates to the State Housing Law of California, that measure says that any such vent shaft in a private dwelling shall be not less than 18 inches in the least dimension—18x18 inches. (Par. 198, C. H. H.)

*Q. What is the smallest size allowed by the State Housing Law for rooms in apartments?*

A. Each apartment in an apartment house must have at least one room with 120 square feet of floor area. Other rooms shall be of not less than 90 square feet. Kitchens are required to have at least 50 square feet of floor area. (Pars. 105, 108, C. H. H.)

*Q. What is the required size of rooms for patients in hospitals according to the California Housing Act?*

A. The State Housing Act of California does not regulate the design and construction of hospitals. (Par. 50, C. H. H.)

*Q. Is it true that the State Housing Law of California prevents building kitchenettes in apartment houses?*

A. The law mentioned by you provides that kitchens in apartment houses shall be designed to contain at least 50 square feet of superficial floor area. (Par. 108, C. H. H.)

*Q. We wish to remodel an existing rooming house and add three rooms. The ceiling heights in halls and rooms in the old building are only slightly more than 8 feet. May the new rooms have ceiling heights less than 9 feet?*

A. The California State Housing Law provides that every additional room or hallway hereafter constructed or created in an existing apartment house or hotel (rooming house) may have ceiling heights of the same height of existing rooms and hallways on the same story of the building, but not less than 7 feet 6 inches. (Par. 214, C. H. H.)

*Q. Isn't there a State Housing Law that says sleeping rooms in hotels shall be not less than 90 square feet in size?*

A. Guestrooms (bedrooms) in hotels may contain less than 90 square feet of superficial floor area, according to the California State Housing Act, if the aggregate window area in such rooms is at least 16 square feet. No such room, however, shall contain less than 70 square feet, and the same law further provides that such rooms shall not be designed for or occupied by more than one person for living and sleeping purposes. (Par. 106, C. H. H.)

*Q. Is it true that California has a State law which prescribes that windows in apartment houses shall have fly screens?*

A. The California State Housing Law, in section 69, says: "Whenever it is deemed necessary for the health of the occupants of any building (apartment house, hotel or dwelling) or for the proper sanitation or cleanliness of any such building," metal mosquito screening of at least 16 mesh, set in tight-fitting removable sash, shall be provided for each exterior door, window or other opening in the exterior walls. (Par. 228, C. H. H.)

*Q. Would you please publish or send us the section or provisions in the State Housing Act of California which tells the required size of sleeping rooms in private dwellings?*

A. Section 30 of the California State Housing Law prescribes the minimum requirements for sizes of sleeping rooms in dwellings and is quoted here in part as follows: "In every dwelling hereafter erected each room therein designed, built or intended for use of sleeping purposes, shall contain not less than 80 square feet of superficial floor area and every such room shall be designed so that the minimum width shall not be less than seven feet at any point within that portion of the room counted for computing the minimum area of 80 square feet." (Par. 107, C. H. H.)

\* \* \*

#### L. A. CODE IS AMENDED

Ordinance No. 61254, amending section 14 of the Los Angeles Building Ordinance, is now effective. The changed ordinance allows the omission of wire glass in doors, transoms and side lights installed in existing corridor partitions in buildings of class A, provided the aggregate of the openings for such doors, transoms and side lights does not constitute more than 25 per cent

of the partition. Wire glass may also be omitted for similar openings in new corridor partitions installed in existing buildings in case 75 per cent of the partition work in the building has already been installed.

\* \* \*

#### NEW CODE NEEDS CHANGES

The new building code recently enacted in Pomona would need to be amended to satisfy gas company officials, who contend that the requirements of the code are impractical regarding the venting of some types of gas appliances which the American Gas Association, after tests in its laboratories, recommends for use without vents. The city council is reported to have instructed the building inspector to interpret the new code in a practical manner and not inconsistent with suggestions offered by experts on the venting of gas appliances.

\* \* \*

#### PLUMBERS' BOARD CREATED

A board to examine and register plumbers was created by the Pasadena city directors last month. The members of the examining board appointed by the city directors are E. O. Nay, master plumber; R. S. Scott, city plumbing inspector, and A. Brown, journeyman plumber. After successfully passing examination plumbers would be registered for one year according to the terms of the ordinance, which also prescribes fees as follows: Master plumbers, \$10; journeymen plumbers, \$5. Renewal of certificates would cost \$5 and \$2.50, respectively.

\* \* \*

#### CLAY COMPANIES FORM INSTITUTE

Manufacturers of clay products in California announce the formation of a State-wide organization known as the Clay Products Institute with headquarters in the Architects' Building, Los Angeles, and offices for the northern district in San Francisco.

Some thirty manufacturers are reported to have joined the initial organization. Better and more uniform standards for building construction on the basis of public tests of building materials is reported to be one of the objectives of the new Institute. Careful study of building codes and other regulatory measures will be followed closely by the Institute, according to manufacturers of clay products. Research work will be carried on to develop plans that will insure the manufacture of clay products in the best approved methods.

Officers of the organization are Robert Linton, president, representing the Pacific Clay Products; George D. Clark, vice-president, representing N. Clark & Sons; H. B. Potter, treasurer, representing Gladding, McBean & Co. Seward C. Simons has been appointed secretary-manager of the Clay Products Institute. Mr. Simons has long been identified with organization work and resigned the post of manager of the Domestic Trade Department of the Los Angeles Chamber of Commerce to accept the management of the new organization.

Gus Larson, of the Los Angeles Brick Company; G. A. Wild, of the Western Brick Company; W. W. Dennis, of the McNear Brick Company; N. A. Dickey, of the W. S. Dickey Clay Manufacturing Company, and Walter R. Simons, of the Simons Brick Company, with the officers, form the board of directors of the Clay Products Institute.

# PROGRAM

## THE FIRST CONVENTION STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

CONVENTION HEADQUARTERS: Clift Hotel,  
Geary and Taylor Streets, San Francisco,  
Calif. Sessions will be held in the Florentine  
Room (main dining-room) on the first floor.



### *Friday, October Fifth*

9:00 a. m. to 11:00 a. m. Registration and Reception.

9:00 a. m. to 11:00 a. m. State Executive Board Meeting.

11:00 a. m. to 12:00 noon. Opening Session of the Convention.

(a) Welcoming address by A. M. Edelman, Chairman of the Executive Board.

#### *Five-minute talks by the following:*

(b) John J. Donovan: "Present Unsatisfactory Situation from the Point of View of the State Board of Architecture."

(c) H. Roy Kelley: "Present Unsatisfactory Situation from the Point of View of the Practicing Architect."

(d) Harris C. Allen: "Present Unsatisfactory Situation from the Point of View of Public Understanding."

(e) Frederick H. Meyer: "Need for Legislative Changes."

(f) Wm. H. Wheeler: "Need for Enforcement of State Act."

12:00 noon to 2:00 p. m. District Luncheons conducted by District Advisers.

2:00 p. m. to 5:00 p. m. Convention Session.

6:45 p. m. Convention Dinner. Chairman, Frederick H. Meyer. Musical Program by Austin W. Sperry, baritone, and Charles Bulotetti, tenor. Uda Waldrop at the piano.

Address by Robert Newton Lynch, Vice-President and Manager of the San Francisco Chamber of Commerce.

[The program up to this point will be broadcast by Station KYA.]

#### *Five-minute talks by the following:*

(a) Myron Hunt: "Support of the Association by the A. I. A.; Its Influence and Guidance."

(b) Albert J. Evers: "Experience of State Board Relative to Qualifications of Applicants for Certificates."

(c) Howard G. Bissell: "Developing Public Appreciation for Architecture."

(d) William I. Garren: "Prospects for the Future in the Practice of Architecture in California."

[Ten-minute recess]

Illustrated address by L. Marnus, Architect of Denmark, on "Modern Danish Architecture."

Exhibition of Architectural Masterpieces.



### *Saturday, October Sixth*

9:00 a. m. to 11:00 a. m. Convention Session.

11:00 a. m. to 12:00 noon. Address by Edwin Bergstrom, Treasurer of the American Institute of Architects, "The Architect's Budget." (Delivered at the 1928 A. I. A. Convention at St. Louis.)

2:00 p. m. Motor Trip through Burlingame and Hillsborough to the estate of Garfield D. Merner (recipient of A. I. A. Honor Award, 1927).

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

# MONTHLY BULLETIN

## OFFICERS

HARRIS ALLEN, President

HENRY H. GUTTERSON, Vice-President

ALBERT J. EVERS, Sec.-Treas.



## DIRECTORS

JOHN REID, Jr., three years

JAMES S. DEAN, three years

EARLE B. BERTZ, two years

FRED H. MEYER, two years

J. S. FAIRWEATHER, one year

W. C. HAYS, one year

## SEPTEMBER, 1928, MEETING

The next regular meeting will be the annual meeting to be held at the Mark Hopkins Hotel on October 30, 1928. Dinner as usual, election of officers, reports of all standing committees.

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on Tuesday, September 25th, at 7:45 p. m.

The following members were present at the September meeting: Harris C. Allen, G. Fred Ashley, A. Appleton, John Bakewell, Jr., William K. Bartges, Morris Bruce, John H. Christie, Will G. Corlett, Ernest Coxhead, James S. Dean, Albert J. Evers, J. S. Fairweather, W. B. Farlow, William I. Garren, William C. Hays, Ernest Hildebrand, Lester Hurd, Raymond W. Jeans, H. H. Gutterson, Frederick H. Meyer, A. McF. McSweeney, Chester H. Miller, J. H. Mitchell, Charles F. Maury, Harris Osborn, Erle J. Osborne, T. Patterson Ross, Albert Schroepfer, Ralph Wyckoff, W. R. Yeland.

Guests present were: Irving F. Morrow, C. P. Hering, Morton Gleason, Carl I. Warnecke, Ernest E. Weihe.

## MINUTES

The minutes of the previous meeting were approved as published.

## GENERAL BUSINESS

Mr. C. P. Hering gave a short talk on Pacific Gas and Electric Company's new service to architects for giving immediate information in regard to gas and electric installations, placing of meters, range wiring and other data.

## SPECIAL COMMITTEES

Mr. H. H. Gutterson made a report on honor awards for craftsmanship, stating that the jury had met and that there would be an exhibition in about three weeks in the southeast corner of the first floor of the Russ Building. The exact time could not be set as the jury must visit and examine the various submissions and executed works before finally making its awards.

Mr. William I. Garren, secretary of the State Association of California Architects, made a report showing the splendid progress made by this new organization, and the wholehearted support which it is receiving from all parts of the State. He gave a detailed program of the coming convention on October 5th and

6th, asking the support of all members of the Chapter for the new organization.

The Nominating Committee consists of: Morris M. Bruce, chairman; John Reid, Jr., Earle B. Bertz, A. Appleton, Lester W. Hurd.

The committee made a report through the chairman, Mr. Morris M. Bruce. The nominations presented were as follows: President, Harris C. Allen; Vice-President, H. H. Gutterson; Secretary-Treasurer, James H. Mitchell; Directors, Albert J. Evers, 3 years; Lester Hurd, 3 years.

## PROGRAM

Mr. Morton Gleason sang several delightful solos which were enthusiastically encored.

The program for the evening was a discussion on "Modernism" and the use of "Historic Precedent."

Mr. Irving F. Morrow spoke very ably and convincingly on the necessity for freeing modern design from the shackling influence of forms and styles inherited from entirely different construction methods and social necessities of the past.

Mr. Ernest Weihe made a strong plea for a "Modernism" that recognizes the value of past experience, that uses traditional style intelligently, and that finds in the beautiful historic forms of design and decoration a medium for expression, modified, perhaps, to suit present-day materials and conditions.

Both speakers were accorded much applause for their interesting discourses, which so clearly reflected and analyzed present-day schools of thought.

Mr. Gleason, accompanied by Mr. Harris Allen, favored the meeting with several further vocal selections.

There being no further business, the meeting adjourned.

The Architectural Division of the Los Angeles Board of Education, 1445 South San Pedro street, Los Angeles, is completing plans for a group of high school buildings to be erected at the Audubon Junior High School site. There will be five buildings of brick and concrete construction to cost \$350,000.

Architect George D. Riddle, 203 Central Building, Long Beach, is preparing preliminary plans for a two-story frame and stucco apartment building to be erected in Long Beach by the Monarch Construction Company, Central Building. The building will cost \$80,000.

# INSTITUTE AND CLUB MEETINGS

## Pasadena Architectural Club to Have Sketch Competition

Members of the Pasadena Architectural Club are busy these days making sketches of architectural subjects which they will submit in their second annual sketch competition.

The object of the competition is to stimulate interest in outdoor sketching. The competition is open to all members of the Pasadena Architectural Club except those known as professional renderers. The work must be entirely free-hand and sketched directly from the subject and made within the current year.

Prizes have been donated by the Pasadena Blue Print Company and the Crown Blue Print Company of this city. There will be four prizes—two for each class.

Class A will include sketches in pencil, pen and ink, charcoal or lithograph, crayon and either medium.

Class B will include color sketches, water color, oil pastel or colored crayon.

The closing date of the competition will be November 8, 1928, and sketches must be in the committee's hands by that date.

\* \* \*

## Oregon State Chapter, A. I. A.

Following the adjournment of the summer months, the Oregon State Chapter, A. I. A., held its first meeting of the fall season on the third Tuesday of September. While the meeting was fairly well attended, nothing of any importance transpired.

During the third week of October the Chapter will entertain a Danish lecturer, L. Marnus, who has been giving a great number of lectures throughout the country on Danish architecture from the medieval period to the present day. The lecture will be richly illustrated with lantern slides, so the Chapter looks forward to this event with considerable pleasure.

President Jamieson Parker has just returned to Portland after a three months' trip throughout Europe.

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## Washington State Chapter, A. I. A.

The regular meetings will be resumed Thursday, October 4th, at which time George Gove, a member of the Chapter, will give an account of his recent six months' architectural tour in Europe. The Golf Tournament is now in the concluding round, with Messrs. Holms and Schack competing for honors. The prizes will be awarded at the regular Chapter meeting in October.

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Architect Ralph Flewelling announces removal of offices to Suite 7-9, Beverly Arcade Building, 450 North Beverly drive, Beverly Hills, California.

## EXHIBITION OF PHOTOGRAPHS OF GERMAN BRICKWORK

American students of architecture have always given most of their attention in their tours abroad to Italy, France and England, touching incidentally Germany, Russia and Holland. As a result most of them have missed more or less completely the wonderful brickwork of Northern Germany, which, generally speaking, has been comparatively little known. That it is quite out of the ordinary, both from the viewpoint of craftsmanship and daring architectural treatment, is clearly established by the remarkable exhibit of brick architecture, both medieval and modern, which is to be shown from October 5th to 12th in the Arcade of the Monadnock Building, San Francisco.

Divided into five groups, the exhibit of 500 photographs traces with marked fidelity the progress of German brickwork from about the eleventh century. Four of them are devoted to medieval construction, showing churches, defensive structures, secular public buildings and burghers' homes. The fifth covers the field for the last 200 years, with special attention to the strictly modern construction in which the German architects have surpassed those of all Europe in the originality and daring of their conceptions. An instance is the recently completed Chile Building in Hamburg, which takes the form of a ship, with prow, stern and promenade decks clearly outlined.

Closely approaching the modern types one will note in this remarkable exhibit the gradual change in architectural ideas, the slow development of ideals which held for several centuries to give way in the last half century to a daring of conception and a boldness of execution that are distinctly and alone German, and German only. Perhaps the Dutch architects come most nearly to approaching it in these later years.

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## THE COURT "EL PASEO" OF CARMEL

[Concluded from page 33]

difficult to work to good advantage, and as a result the photographs that can be gotten in no degree do full justice to the work. However, those views which we show here may serve to suggest something of the promise of the place; to create, as it were, a sense of expectation about it, which will certainly be amply fulfilled by a personal visit to and close inspection of the court.

## BOOK REVIEWS

*"Drawing with Pen and Ink,"* by Arthur L. Guptill. With an introduction by Franklin Booth. 444 pages, 9x12. Over 800 illustrations. Bound in silk pattern cloth. Price, \$8.50. The Pencil Points Press, Inc., 419 Fourth avenue, New York City.

Like its companion book, "Sketching and Rendering in Pencil," this book is based partly on lectures and instruction given by the author in his classes at Pratt Institute, Brooklyn, N. Y., and partly on his experience as a professional illustrator and as an architectural renderer.

The volume offers much of value to everyone, whether novice or adept, who is interested in the art of drawing with pen and ink. The chapters follow the work of the student from the beginning, with instructions and suggestions about pens, ink, drawing paper, rulers, erasers, etc., up to the final chapters treating of special matters. An attempt has been made to preserve the unity of each chapter so if read by itself it will have a complete meaning, making the book valuable as a reference.

The book offers practical instruction in the art of pen drawing, rather than a statement of facts concerning its history or a discussion of the relative merits of the works of its followers. The student and draftsman will find it to be a sound and complete guide for the study of pen and ink and its various techniques, even through the use of colored inks.

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MANUFACTURERS'  
ANNOUNCEMENTS

## DATA ON ELECTRIC DISHWASHERS

The Walker Dishwasher Corporation of Syracuse, New York, have issued an attractive booklet entitled "The Dawn of a New Day." This attractively printed booklet gives complete data on the Walker electric dishwasher sink and will be found of interest and value by architects and contractors. Copies can be obtained by writing to Walker Electric Dishwasher Company, 243 South Western avenue, Los Angeles; L. E. Kincaid, 768 Mission street, San Francisco, or Domestic Engineering Co., 194 Tenth street, Portland.

\* \* \*

## NEW ROOFING BOOKLET

The El Rey Products Company has issued a new booklet, 8x11 inches in size, consisting of 28 pages, containing a complete manual of tables and instruction for laying shingles and roofing rolls, with types, sizes and general description of different styles of their products. Copies may be procured by writing to the Los Angeles office at 1633 North Pablo street.

\* \* \*

## U. S. CIVIL SERVICE EXAMINATIONS

The United States Civil Service Commission announces the following open competitive examinations: Principal architectural draftsman, senior architectural draftsman, architectural draftsman.

Applications for the above-named positions must be on file with the Civil Service Commission at Washington, D. C., not later than October 24.

The examinations are to fill vacancies in the Departmental Service, Washington, D. C., and in positions requiring similar qualifications throughout the United States.

The entrance salaries are \$2,300 a year for principal architectural draftsman, \$2,000 a year for senior architectural draftsman and \$1,800 a year for architectural draftsman. Higher-salaried positions are filled through promotion.

Competitors will not be required to report for examination at any place, but will be rated on their education, experience and fitness and specimens of drawing and lettering to be filed with the application.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post-office or custom-house in any city.

\* \* \*

Architect J. Harold MacDowell, New York City, has been commissioned to prepare plans for an auditorium building to be erected in Long Beach. Cost of the building is to be \$1,400,000.

\* \* \*

Architect H. C. Baumann, 251 Kearny street, San Francisco, has completed plans for a seven-story and basement steel frame and concrete hotel building to be erected in Fairfax, Marin county, by the Western Management and Finance Company, First National Bank Building, San Francisco. There will be a golf course and club building and it is estimated that the entire project will cost \$1,250,000.

\* \* \*

## THE ROBERT DOLLAR BUILDING

[Concluded from page 32.]

the front of the office is a decorative fireplace fourteen feet high showing the modeled tile effect in lintel.

The ceiling is hand-hewed redwood, with exposed trusses which are slightly sand-papered after hand-hewing to accent the tool effect and then given a coat of acetic acid and iron stain and then oil-filled to produce a fawn gray background to the stencils, which in turn echoes some of the colors on the walls. This work was executed by L. S. Stockford of Los Angeles.

The wrought iron of the trusses was oiled, lightly powdered with aluminum and wiped to accent the glint of the metal.

The main entrance shows characteristic details of Charles McCall's work in the tying-in of the caps and shafts.

This is the most interesting of a series designed by Charles McCall including the Los Angeles and San Francisco passenger offices.

# SAN FRANCISCO ARCHITECTURAL CLUB

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MEMBERS of the San Francisco Architectural Club gathered on the evening of September 12th for their annual Atelier dinner. The affair was held in the club rooms, whose walls were decorated for the occasion with problems in design and the work of the various club members. The main event of the evening was the presentation of etchings to Mr. Weihe and Mr. Frick in appreciation of their services and interest as patrons. Mr. Weihe replied with an acceptance speech, expressing his pleasure for the thoughtfulness of the students, and urging them to try for the scholarships as offered by the Beaux-Arts Institute of Design. He also complimented the boys of the Order Class on their progress within the past few months, and mentioned especially Mr. Neilson, who took first prize, and Mr. Scoma, who took second prize for the best club work of the present year. The prizes were donated by the club instructor and a Mr. Cronin. Mr. Frick also made a short speech, thanking the students for his etching.

Messrs. Gould and Krause, old-timers of the club, held the floor for some time and the crowd quite spellbound with their reminiscences of "the good old days," when beer was beer, and as a result of that fact every draughting room was an atelier instead of a dull place of standardized schedules and order as it now is. Al Williams followed these pleasant memories with a brief talk on his plans and aims for the detail class. President Lawrence Keyser closed the speech-making of the evening with a few remarks on club loyalty; defining that quality as something more than mere moral support and pointedly extending it to the prompt payment of dues and the participation in educational, social and other club activities and other such practical matters.

Following the speeches was an election for Massier and Sous-Massier. Ralph Berger, who has been Sous-Massier for the past year, was elected Massier and Ciampi was named Sous-Massier.

The club trip to the Lincoln plant of the Gladding-McBean Company came off, as scheduled, on the weekend of September 21-23. The boys departed on the Sacramento river boat early Friday evening and were served dinner aboard the vessel. Owing to the excessive warmth of the night, sleep was practically impossible. Only a few optimistic souls attempted it at all; the greater part of the crowd spent the night and the better part of the early morning on the upper decks, beguiling themselves with banter and chaff.

The party landed in Sacramento around six in the morning and after an eight o'clock breakfast were driven to the plant at Lincoln, where an inspection of the premises consumed several hours. After a late though sumptuous lunch of chicken and other choice edibles and beverages, two or three hours were spent

in lounging about, swimming or other sports, depending upon how the participant bore up under the weather and general exertion of the trip. The boys were returned to their boat during the late afternoon and in the evening the return trip to San Francisco got under way.

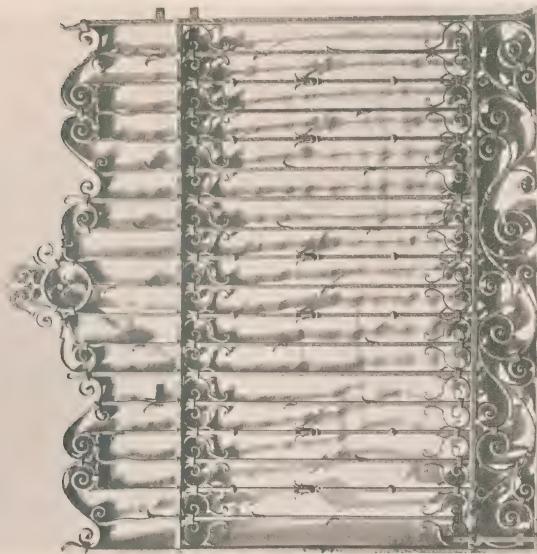
With vacations over, the club's regular schedule of fall and winter classes is now in full operation. Groups in Engineering, Detail, History of Architecture, Orders and Designs are meeting weekly. A class in Water Color is forming and it is hoped that general interest in this subject may be revived. Some of the members are carrying two or more classes, so that the club rooms and draughting tables are busy places every evening of the week.

Instructors in charge of classes are: Engineering, C. J. Sly; Architectural Detail, Al Williams; History of Architecture, Jacques Schneir; Water Color, Mr. De-Gastyne.

By way of lighter recreation and diversion, a theater party has been arranged for the evening of Wednesday, October 10. The Alcazar Theater, playing, on that date, *Antonia*, starring Marjorie Rambeau, will be honored by the presence of the Architectural Club members, pleasure and amusement bent.



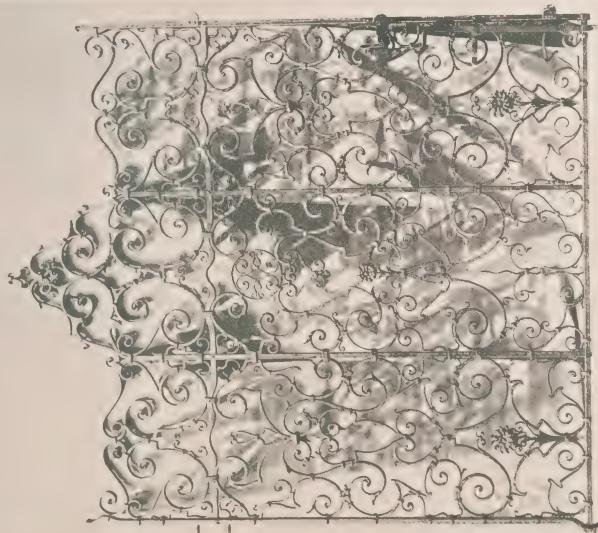
St. Andrew's Church, Pasadena, California  
Ross Montgomery, Architect



IRON GATE, RESIDENCE OF MR. KNIGHT, MONTECITO, CALIFORNIA.

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# PACIFIC COAST ARCHITECT

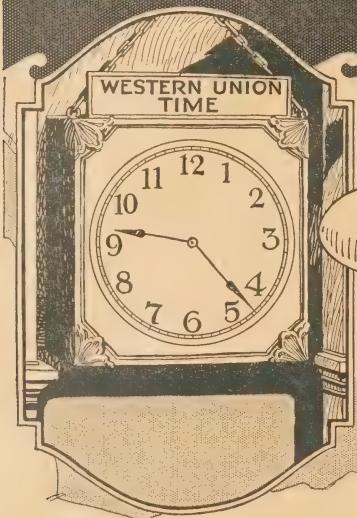


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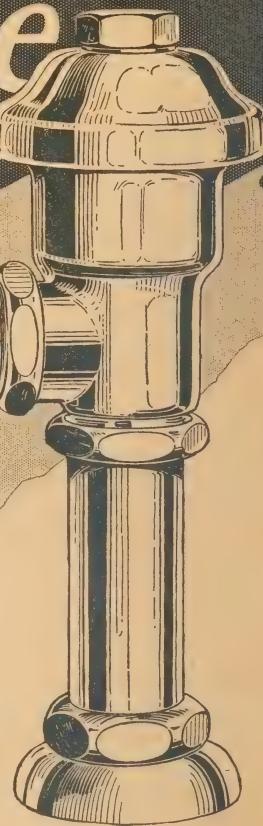
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# PACIFIC COAST ARCHITECT

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# ORNAMENTAL IRON GRILLES

BY SKILLED CRAFTSMEN



ST. MARY'S COLLEGE, CALIFORNIA

J. J. DONOVAN  
*Architect*

J. P. BRENNAN  
*Contractor*





Ralph's Grocery, Los Angeles, California. Morgan, Walls and Clements, Architects.

## Industrial Architecture in California

BY HARRIS ALLEN, A. I. A.

**U**NTIL RECENT YEARS, the idea of applying any architectural treatment to an industrial building was not even considered. They were erected for use, not for show; and as a rule, they were located either in a district where there was to be seen no other building with so much as a trace of architectural design, or they were entirely isolated with no other buildings near at all.

Cities have grown, and architecture has crept further and further outward. Industry found itself hemmed in by commercial and educational and public structure, and suffering by comparison. Aside from requirements of light and safety and sanitation, a building that was cheap-looking and ugly was a poor advertisement.

So industry began to doll itself up a bit. And at first—and even now to a large extent—the results were pathetic or ludicrous.

Needless to say, these attempts to maintain self-respect, to invite public confidence in the stability and prosperity of the business so housed, were committed without the benefit of architects. Architecture without architects is an anomaly which seldom succeeds, and this dogma, or platitude, or axiom, has been gradually forcing itself



Office, Marion R. Gray Building, Los Angeles, California.  
Morgan, Walls and Clements, Architects

upon the consciousness of the industrial world, with the result that an increasing number of industrial plants are blossoming into architectural flower, showing plainly the fatherly care of expert architectural gardeners—some of them, indeed, decidedly Burbankian in their size and glory.

To the development in the use of concrete and steel sash much of the improvement is due. Here, perhaps more than in even the most "Modern" of our sky-scrappers, is construction expressed sincerely, and even in its most stark simplicity some remarkably effective architecture has resulted—where there has been a trained mind to proportion piers and panels and beams and bays.

In California, naturally, the tendency of what has been done in the way of relief, of ornament,



Hill's Garage, Los Angeles, California.  
Morgan, Walls and Clements, Architects

has been to a large extent toward a Spanish treatment or a variation of the rich Spanish-Colonial decoration. To this, concrete lends itself pleasantly and comparatively inexpensively. Doubtless the vogue acquired by similar treatment of commercial buildings, started by a series of stores designed



Marion R. Gray Building, Los Angeles, California  
Morgan, Walls and Clements, Architects

by a brilliant Los Angeles architect some years ago, attracted the attention of the industries less directly concerned with the buying public. At any rate, one finds an extraordinary variety of fresh and vigorous Spanish detail in concrete, and as yet it is not so common or so much duplicated as to forfeit the eye.

This treatment is even being carried into the interior of such buildings, and instead of the barn-like aspect one associates with factories, amusingly quaint molded beams or arches frame a hallway, roughly stenciled ceiling or frieze in warm colors,



SEARS, ROEBUCK & CO. BUILDING, LOS ANGELES, CALIFORNIA  
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TOWER DETAIL, SEARS, ROEBUCK & CO. BUILDING, LOS ANGELES, CALIFORNIA  
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ENTRANCE DETAIL, SEARS, ROEBUCK & CO. BUILDING, LOS ANGELES, CALIFORNIA  
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SUB-STATION, SOUTHERN CALIFORNIA EDISON COMPANY, LOS ANGELES, CALIFORNIA  
HUNT AND BURNS, ARCHITECTS



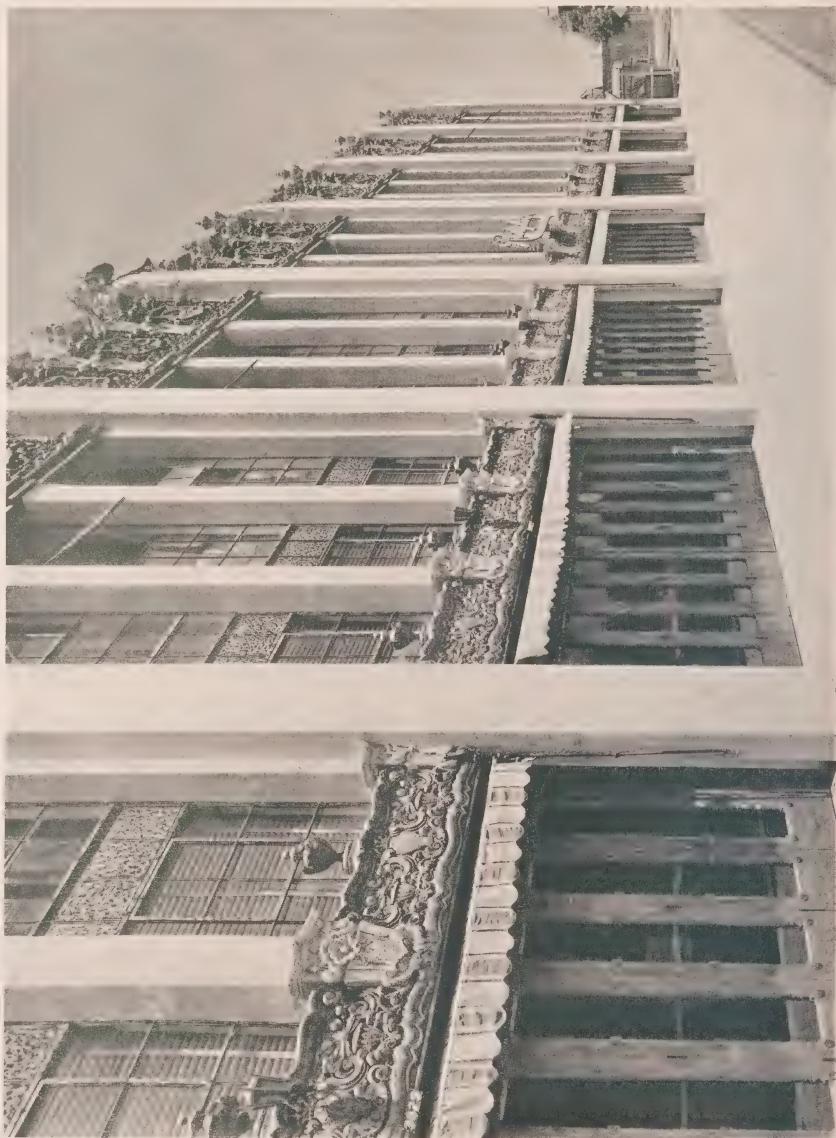
SUB-STATION, SOUTHERN CALIFORNIA EDISON COMPANY, LOS ANGELES, CALIFORNIA  
HUNT AND BURNS, ARCHITECTS



HOLLYWOOD BOX CORPORATION BUILDING, HOLLYWOOD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



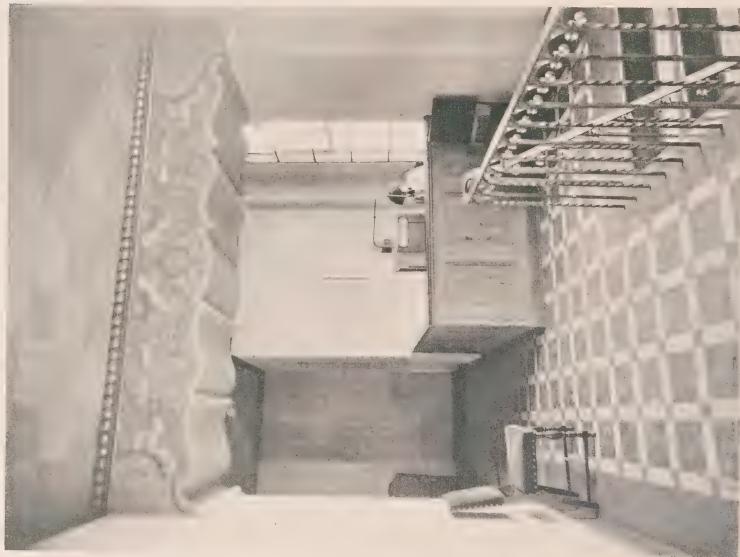
DETAIL OF OFFICE ENTRANCE, HOLLYWOOD BOX CORPORATION BUILDING, HOLLYWOOD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



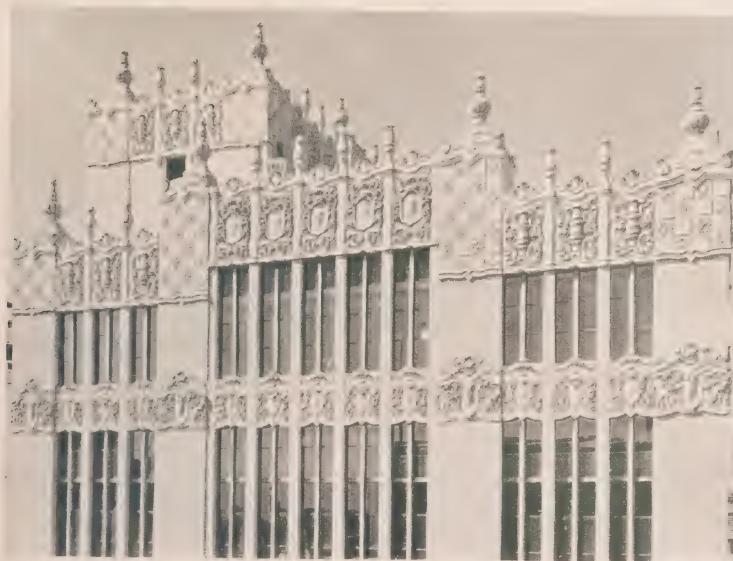
RALPH'S GROCERY BUILDING, LOS ANGELES, CALIFORNIA  
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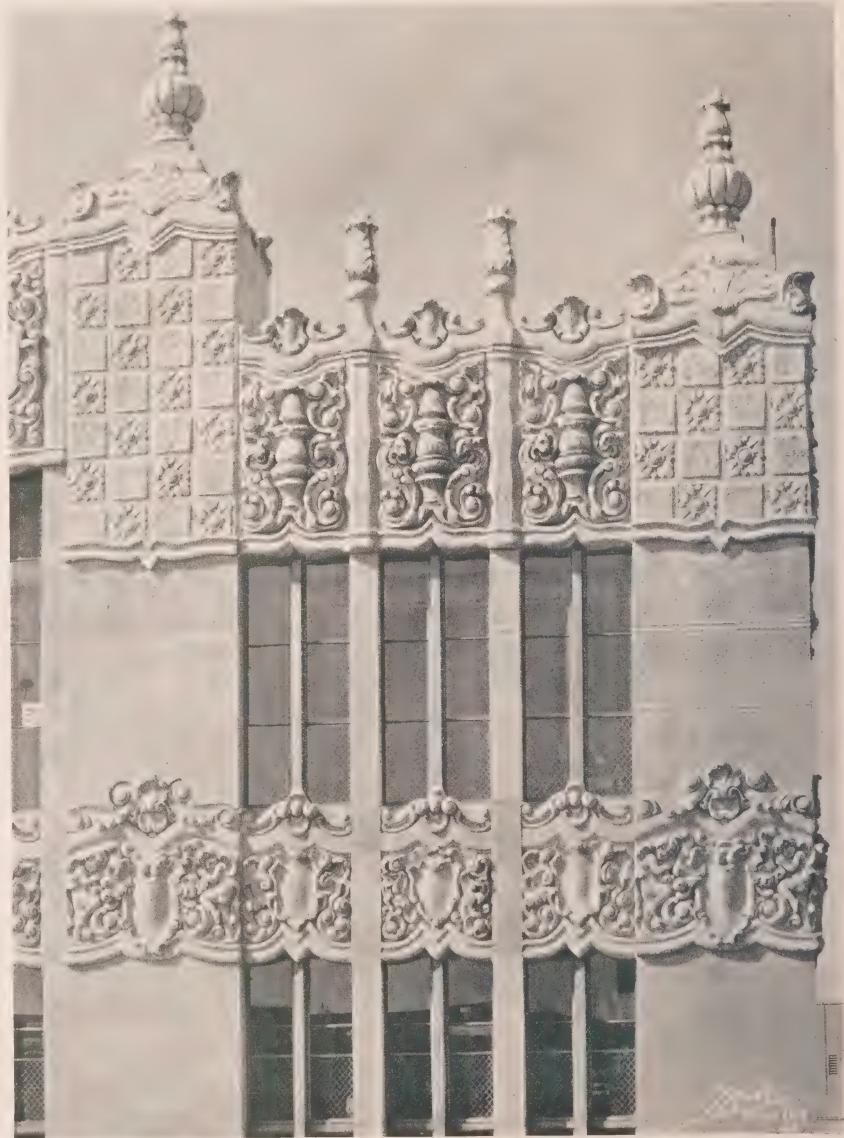
SHOWROOM, MARION R. GRAY BUILDING, LOS ANGELES, CALIFORNIA  
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INTERIOR HALLWAYS, MARION R. GRAY BUILDING, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS



ABOVE—CRESTING DETAIL; BELOW—VIEW OF RAMP, HILL'S GARAGE, LOS ANGELES,  
CALIFORNIA. KENNETH MACDONALD, JR., ARCHITECT

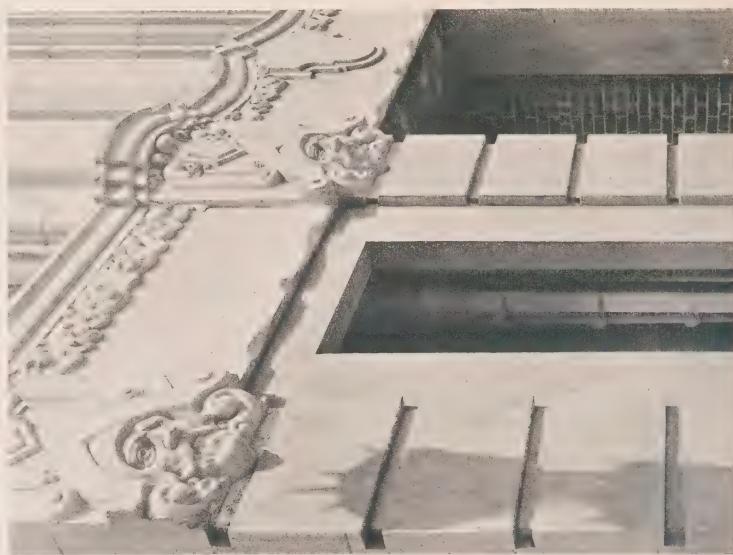


DETAIL OF CRESTING, HILL'S GARAGE, LOS ANGELES, CALIFORNIA  
KENNETH MACDONALD, JR., ARCHITECT

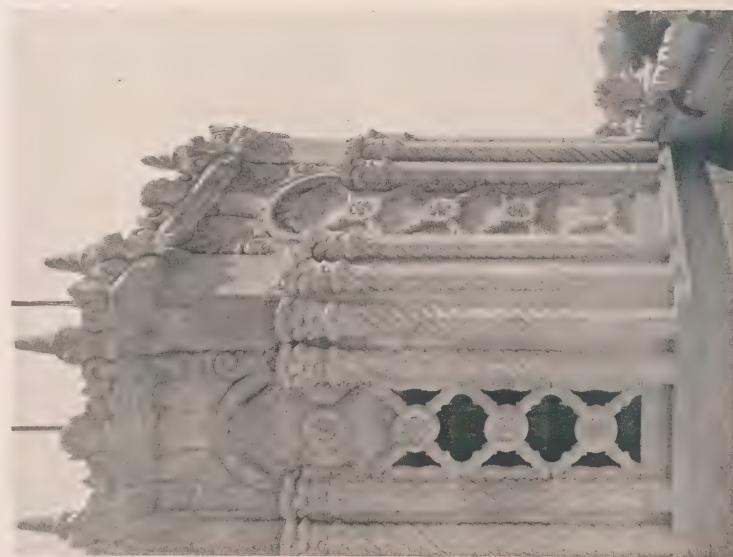


AMERICAN STORAGE WAREHOUSE, LOS ANGELES, CALIFORNIA

ARTHUR E. HARVEY, ARCHITECT



AMERICAN STORAGE WAREHOUSE, LOS ANGELES, CALIFORNIA. ARTHUR E. HARVEY, ARCHITECT





HOWARD MOTOR COMPANY BUILDING, PASADENA, CALIFORNIA  
DESIGNED BY AUSTIN COMPANY



ABOVE—DELIGHT AND LA CRESTA LAUNDRIES, LOS ANGELES, CALIFORNIA  
HARRY L. PIERCE, ARCHITECT

BELOW—PEERLESS LAUNDRY, SAN FRANCISCO, CALIFORNIA  
WM. F. GUNNISON, ARCHITECT



COMMUNITY LAUNDRY, LOS ANGELES, CALIFORNIA. W. J. SAUNDERS, ARCHITECT



ORIGINAL FRENCH LAUNDRY, SAN DIEGO, CALIFORNIA. FRANK P. ALLEN, JR., ARCHITECT

# Principles and Purposes of Architectural Practice

Published by the Society of Architects of Alameda County

## ARCHITECTURE AND THE ARCHITECT<sup>\*</sup>



ARCHITECTURE is not simply the adornment of a building. It is rather a blending of beauty with usefulness in the design of buildings. From the artistic standpoint, all architecture must aim toward gratifying the sense of the beautiful. But it must do more.

It must satisfy the considerations of comfort and convenience, and must utilize, to the best advantage, all available space, all with a careful selection of lasting and durable materials.

The architect is actually an economist. He engages in the solution of building problems in an endeavor to create a reasonable, orderly and comprehensive arrangement of the structure to best meet the needs for which it is intended, and to have that arrangement adequately and beautifully constructed. He achieves this by close cooperation with his client, by numerous preliminary or trial drawings, by finished or working drawings and specifications, large scale drawings, and by supervision of the work in construction.

## THE ARCHITECT AND THE OWNER

A large part of the architect's study lies in the attempt to adjust a miscellany of ideas brought him by the client, and to resolve them into a comprehensive and orderly unit.

The process of clarifying and coordinating the varied requirements of an owner and the embodiment thereof into a formal statement is a service which demands study, research and the experience of a technically trained man. This service is expressed graphically and literally by means of drawings and specifications and is but one part of architectural services.

It is a mistaken idea that the employment of an architect constitutes simply the purchasing of a few sets of blueprints and typewritten instructions to accompany them. Such is not the case. Drawings and specifications are merely memoranda, and, jointly, they constitute a statement in technical terms by which the architect conveys his conception of the owner's desires and requirements to the builder who is to execute the work. If these instructions to the builder are to be of value, they must be complete, concise and accurate. No contractor, however competent, estimates the cost of any building accurately from slovenly or ill-prepared instructions. Guessing is expensive and means either heavy losses for the contractor or misfortune for the owner. Both are hurtful to the work and to the community.

## THE ARCHITECT AND THE BUILDER

The contractor cannot be expected to bring to the solution of building problems the greatest skill, either in plan, design or choice of materials. He is not trained

for this work and has not the time if he were. It is to perfect himself in these matters that the architect devotes years to study before engaging in practice. The contractor, on the other hand, must devote his time and thought to the multitudinous details connected with the judicious purchasing of materials and the management of labor in their installation.

## THE ARCHITECT AND THE BUILDING CONTRACT

Questions arising out of a building contract are of a technical and frequently legal nature, and must of necessity be decided by an impartial arbiter, and in their adjustment lies one of the chief functions of the architect. Being an advisor and counselor of the owner (his client) he becomes, after the contract is let, a referee to insure the full and just performance of the terms thereof. This service continues throughout the life of the contract and includes, among other things, frequent, at times daily, visits to the job for verification of the work in progress, examination of the materials delivered and the method of installation. He furthermore checks the contractor's requests for payments and assists the owner in the selection of fixtures and equipment. Moreover, it is his duty to see that the owner enjoys adequate protection from difficulties arising out of fire, default of the builder, workmen's compensation and public liability. Such service, it must be apparent, requires a specialized training and varied experience in a given field, and can be exercised only by one without monetary consideration in the contract itself, and whose sole interest is to secure for his client full and fair satisfaction of the contract.

That the services of an architect are not necessary is a statement commonly heard. In terms of isolated cost, this might be true. Diamonds cost more than paste, though the latter may be bigger. So in the building world, in terms of value received, a survey of numerous structures demonstrates beyond question the economic advantages of efficient utilization of space and of sound construction with its attendant reduction in depreciation. These results follow only from the full use of the accumulated knowledge of men whose sole business lies in this field. In writing of architect's services, the vice-president of a well-known bank has said that a banker prefers that plans prepared by an architect be submitted with applications for building loans. And he added that in such cases the applicant will get quicker action and generally a more liberal loan.

The detail of construction work is more complex than ever before, errors in judgment are costly, and the folly of embarking unadvised and unguided on such undertakings is evident.

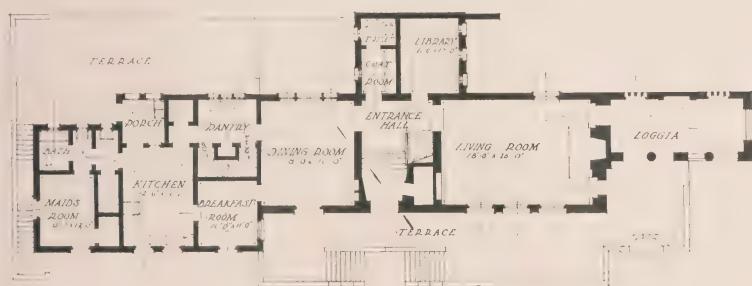
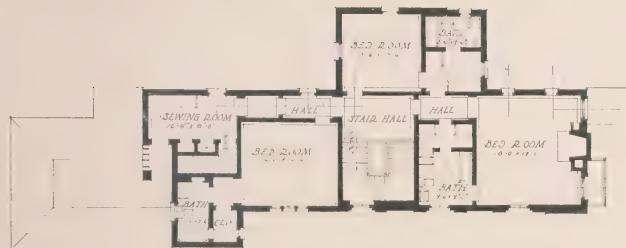
## THE ARCHITECT AND HIS EMPLOYMENT

The foregoing paragraphs have pointed out the need for architectural service in the building industry, and have outlined the architect's functions in relation to the owner (his employer), but nothing has been said as to the method of his selection. This is a difficult

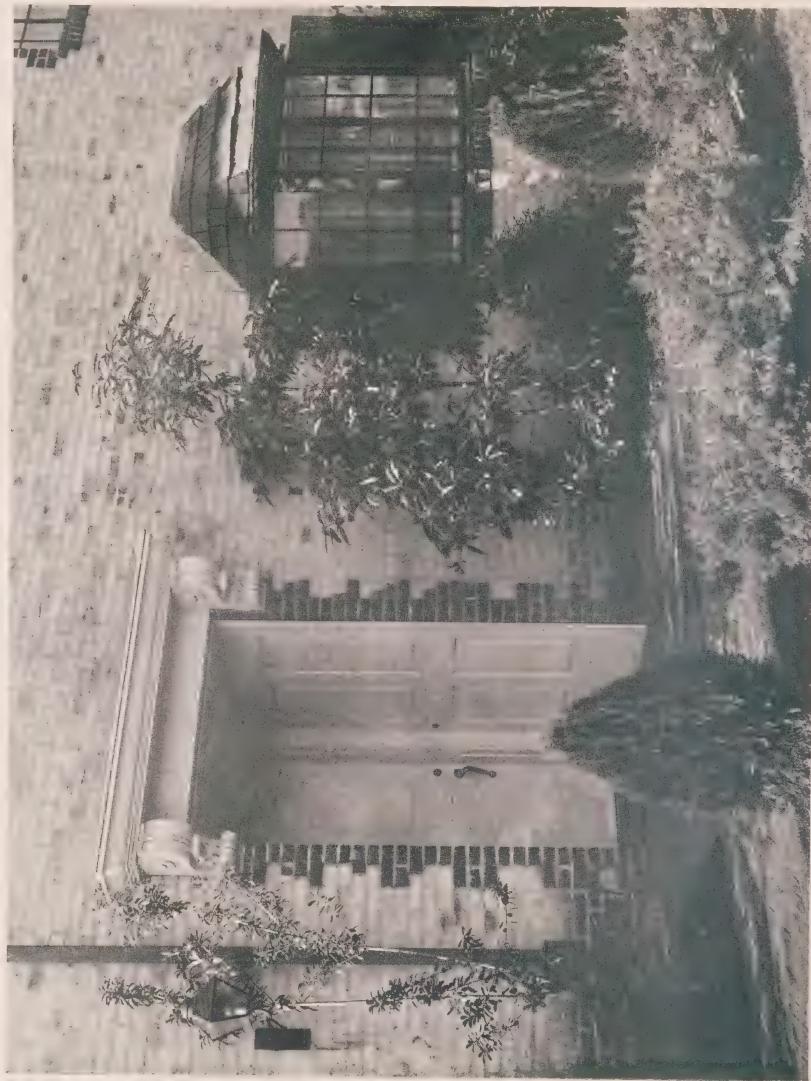
<sup>\*</sup>Many States, including California, require all those practicing architecture to be certified, and qualifications of the practitioner are determined by rigid examinations of his structural and practical competency.



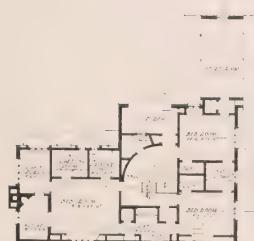
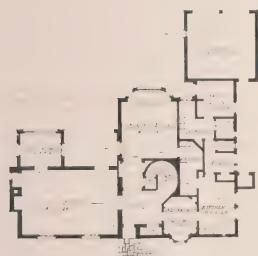
LIVING ROOM, RESIDENCE OF MR. C. H. HOWLAND, GLENDALE, CALIFORNIA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS



RESIDENCE OF MR. C. H. HOWLAND, GLENDALE, CALIFORNIA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS



ENTRANCE DETAIL, RESIDENCE OF MR. H. F. HALDEMAN, BEVERLY HILLS, CALIFORNIA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS



RESIDENCE OF MR. H. F. HALDEMAN, BEVERLY HILLS, CALIFORNIA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS



LIVING ROOM, RESIDENCE OF MR. H. F. HALDEMAN, BEVERLY HILLS, CALIFORNIA. MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

# Air Mail a Help to Architects



IMULTANEOUS with the record of air mail in flying more than 600,000 miles last month, transporting three tons of mail each day to all parts of the country, came the drastic reduction on August 1 of the air-mail rates and today a letter weighing up to an ounce can be sent to any part of the United States or its possessions, via the air, for five cents. The rate on parcel mail weighing more than one ounce is cut more than 50 per cent. A package which cost \$2 to send by air mail now requires only 95 cents postage. This new rate of 5 cents for the first ounce and 10 cents for each additional ounce has not only a pocketbook interest for the business man, but it also will tremendously stimulate the development of commercial air transport, which is built around air mail.

Casual observers who think air mail is largely confined to letters will be surprised to learn the diversity of commodities transported daily over the network of air-mail lines. Among the regular users of air transport are architects and other groups identified with the building industry. Specific cases will indicate how men in this line of business are using the air mail, not only as an aid to business but as a money-maker.

A Seattle architect prepared specifications for a public building in Reno, Nevada. Just prior to the time designated for sending out calls for bids, changes were necessary. Telegrams were exchanged, the air mail was used both ways, and the call for bids went out on time. On this same job a Portland, Oregon, contractor was a bidder against San Francisco firms. He learned there was some discussion about a feature of his bid and wired, "I will come by air-mail plane." He made the trip from Portland to San Francisco in six hours and from San Francisco to Reno in three hours. His use of 100-mile-an-hour transportation won him the job.

A Dallas architect preparing plans for a court-house found it necessary to get in touch with marble contractors at St. Paul for an estimate on the cost of marble. Specifications to be checked over left Dallas on Saturday and were received in St. Paul Sunday afternoon, having been sent air mail, special delivery. The Dallas firm had the checked specifications back in Dallas before Wednesday.

The widow of an architect who died suddenly found among his papers warrants entitling him to rights to buy additional shares of a valuable stock at a figure which was low compared to the current quotation. These warrants, however, became void if not exercised by a certain date. As the deceased had overlooked this fact, there was scant time to forward the certificates to the corporation office and have them arrive before the dead line. The warrants had to be delivered in New York within 24 hours from the time of their discovery, and the regular mails could not possibly make delivery. Quick work got the valuable papers into the air mail, and the stock rights were exercised in time to save the money involved for the estate.

A New York architect in preparing specifications for a large office building in New York wished samples of door locks manufactured in Milwaukee. He wired the Milwaukee man on Tuesday afternoon, and Wednesday morning the locks were in his office. Delays in building construction in these days of high payrolls are too expensive to follow old methods of transportation and communication, when air mail will deliver at 100 miles an hour, contrasted with an average of 35 miles for train mail and express.

Recently a Philadelphia firm of architects, having offices in four different States, used air mail to send out specifications for recommendations to all four offices, and the transaction was completed within a week. It would have required double that time or more had train mail been used.

What will happen to the architect, bank, bond house, manufacturer or the retailer who sticks to train transport mail when his alert competitor reaches competitive markets 12, 24, 48 or 72 hours ahead of him by using air mail? Modern business methods prohibit, especially in view of the new low air-mail rate, the extra 52 hours required to transport communications by train, when there is daily dependable air-mail and express service between New York and San Francisco. That saving can be duplicated on routes all over the great network of air transport.

## ANNOUNCEMENT

### *The House Beautiful Cover Competition*

The *House Beautiful* magazine announces its seventh annual cover competition and exhibition, in which the following prizes are to be awarded: First prize, \$500; second prize, \$250; special student prize, \$200, and a certificate of merit. In addition we hope to purchase a number of other designs at \$200 each.

A copy of the conditions may be obtained from the COVER COMPETITION COMMITTEE, The House Beautiful, 8 Arlington street, Boston, Mass.

## PRINCIPLES OF ARCHITECTURAL PRACTICE

[Concluded from page 13]

question, and in general might be answered with the admonition "Select your architect as you would your doctor, lawyer or banker." Ascertain his standing in the community, in his profession and the character of training and experience which he has had, and see work from his hand. But it must be remembered that, if the undertaking is to be successful, the relationship between owner and architect must rest on mutual confidence and respect.

## THE ARCHITECT AND HIS FEE

The American Institute of Architects has established a minimum charge of six per cent for professional services, based upon the total cost of the work complete, and provides that on residential work, alterations to existing buildings, monuments, furniture, etc., it is proper to make a higher charge.



Residence, Bryn Mawr Park, New York. W. S. Matthews, Architect

## The Western Future of Slate

BY ZOE A. BATTU

**N** surveying Western architecture we are usually forced to look far afield to discover buildings in which slate is embodied. The lack is not explained on the grounds that we entirely lack the type of buildings with which this material is traditionally associated. It is, of course, true that the architecture of the Southern Latin countries predominates on the Pacific Slope, and for roofing and various ornamental embellishments tile materials have been the natural, logical choice. But at the same time we have no difficulty in discovering all manner of public and private structures, done in the several variations of Gothic and Tudor or in a fashion that follows no particular precedent, to which slate on the interior or exterior would be eminently suitable and from which it is conspicuously absent.

Yet slate is a material of innumerable virtues, of honored historical traditions and manifold uses. The traveler in England, France, Wales, Scotland and Ireland will frequently come upon buildings, large and small, in cities and rural districts, built 1100 to 1200 years ago, whose original slate roofs are still in place and show no effects from centuries of service, save those very desirable ones of mellowing and weathering. Ancient slate chimneys, fireplaces, garden walks and paved courts are likewise in excellent condition. It frequently happens that architects, desiring to obtain

genuine and authentic mellowed effects in new buildings, take the slates from these old structures and use them again. There is literally no wear out to the material.

Western architects and laymen have, on the whole, taken small notice of its possibilities and made only slight and isolated application of those possibilities. For one thing, we have been vastly occupied with types of buildings, not ordinarily associated with slate. But now we begin to cast about for materials, other than those we have fairly mastered, that will lend new, fresh touches to our architecture. Various commercial agencies and quarries at last seek out Western markets and we find slate readily available.

Basically, slate is in no sense a man-made substance, but one produced solely by natural geological processes, which science estimates as requiring thousands, perhaps millions, of years; hence its durability and ruggedness are inherent. Besides these properties it possesses those which enable it to be cut or split into units of any desired size or shape of various texture effects; while in thickness it may be split to as little as three-sixteenths of an inch, the standard thickness for roofing slate. Authentic tests show that upon exposure it becomes harder even than in its natural beds; its porosity registers 0.15 to 0.04.

Consequently, regardless of the uses to which slate may be put, and for roofing purposes in particular, it is manifestly quite unexcelled. It is ab-



Slate Floor of a Church

solutely waterproof and fireproof and uninjured by the action of smoke, steam, gas or acid laden fumes. It requires no preserving materials. It may be laid over old roofs and has high salvage value. First costs compare favorably with any standard roofing material, and should there be any added original costs, they will be slight and more than compensated by the total absence of repair and maintenance bills and lowered insurance.

Esthetically and artistically slate has large claims to merit by artists and craftsmen. Its color values and combinations are practically endless. Besides the natural bluish or black slate color, it may be obtained in pure tones of red, orange, yellow, green, purple and gray; in blue-grays and blue-blacks. Mottled effects are plentiful and varied. Any of the given pure tones may be mottled with the other values, as named. Thus we have purple shot through with green, orange or yellow and so on, in endless combination.

The color, tones and mottling of slate vary according to the pits and district from which it comes. All slates are not subject to weathering and change of color after exposure to the elements. Nor is there any way of exactly determining just what tones and effects the material will ultimately develop. But those of long quarrying experience possess an almost infallible ability to distinguish slate that will weather from that which will not, and the probable nature and intensity of the final tones. Consequently, the material is commercially classified as "weathering" and "unweathering", and like and harmonious colors are grouped. The architect will thus have no difficulty in writing specifications to assure the desired result in relation to purpose and use.

Textural values have already been suggested.

Slate may be had which is perfectly smooth, or which is variously ribbed on its surfaces, or jagged and irregular on its edges, as the intended use requires. Likewise, as before mentioned, it may be of any thickness and of any shape or dimension, uniform or irregular. Smooth or practically smooth stone may be waxed, oiled and polished and will in time, under this treatment, acquire a lustrously dull gloss.

These attributes of slate—natural properties, colors and textures—suggest the character, associations and environments in which it is most expressive and significant. It is plainly a material of elemental simplicity, strength, durability, dignity, conservatism. In an environment of the highly artificial, complex, voluptuous, sensuous, it would be alien. Its colors may be clear and well defined and worked into a mosaic of many tones, but they are quiet, subdued and rich. There is nothing exotically brilliant about the substance, but rather the direct honesty of soil and hills.

In the strictly Spanish or Mediterranean structure it is not unlikely that it will find welcome for floor, for terraces for gardens and grounds. In the English manors, French chateaus, New England colonials, Southern colonials, Normandy cottages, English cottages, and all the many variations thereof that our architects are so generally turning their hands and attention to, slate finds its natural, practically predestined place for roofs, fireplaces, exterior walls, floors, terraces, garden walks, courts and for any application ingenuity may devise. In churches, schools, libraries, railroad stations, industrial plants, warehouses or what you will, the story will in all probability be repeated many times to the immense profit of the present and the future.



Slate Floor for a Hallway



## PRIVATE OFFICES TODAY

• •

The dismal cell which was yesterday's office is changing to the cheerful "study" of today . . . This Georgian room has walls and ceiling painted, glazed, antiqued . . . Furniture and fixtures are of the period . . . Environment exerts its subtle influence upon the business conference . . . Workmanship of a high order was required to produce this effect in the private office of Blyth, Witter & Co., occupying the entire twenty-first floor of Russ Building, San Francisco. Ward & Blohme, Architects; A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco.

*"Co-operation for Quality"*

*Quandt quality is available for the small job as well as the large. Pioneers and specialists in the application of lacquer by air brush in the architectural field. Complete decorative color schemes designed and furnished. Our operations are State-wide.*

# • EDITORIAL •

## The State Convention

THE first convention of California architects, organized into a State association, is to be held in San Francisco, October 5th and 6th.

Important, inspiring, encouraging, as the organization work done so far has been, it is, after all, preliminary in its nature. It was the recruiting and outfitting of forces which are yet to be assembled and drilled for the campaign. Plans and details have been studied and completed and temporarily approved; the work of actually erecting the structure is now to begin.

Following both of these analogies, it is clear that cooperation, coordination, are going to be absolutely necessary, if we hope to reach our objective. And at no time will this be more the case than at the official start. Granted that many an undertaking has begun enthusiastically, with fair prospects and solid support, and through lack of staying power, through internal friction or external obstacles, has failed in its purpose, such difficulties can be foreseen and forestalled; but a poor start is a stumbling block hard indeed to overcome.

A determined effort, therefore, must be made by every architect in the State to arrange his affairs so as to permit his attendance at this first convention. This is not to be, as so many "conventions" are, a meeting for mirth and merry-making; nor a contest of politics, with office or control to be voted for as prizes; but a serious, deliberate consideration of policies and plans, which concern vitally both the livelihood of its members and the best interests of the country at large.

## Information About Architects

ELSEWHERE in this issue are reprinted the contents of a small pamphlet, issued by the Society of Architects of Alameda County, for the information and guidance of those intending to build. This pamphlet deserves comment, not merely for being another of the much-needed efforts to explain the functions of the architect, but for the ability with which these manifold, complicated functions have been presented in a clear, compact and remarkably impersonal form.

No one could possibly maintain that the dignity of the profession was injured by such a calm and well-balanced statement of facts and principles. It is, however, further evidence that the profession is adjusting itself to modern conditions. That this

can be done without lowering professional standards or violating professional ethics has been doubted and debated until arguments are superfluous, but facts are stubborn things. The process of adjustment goes on; the irresistible force is gradually moving the supposedly immovable body; and the standing of the profession has certainly not been damaged—rather is it higher, better established, than ever before.

That this is so, of course, is due almost entirely to the one national association of architects; and it is significant that just as standards are preserved by an organized group, so adjustments and improvements are made by group action.

In any battle, whether for conquest or for self-defense, for extending territory or for protecting a shrine, victory rests with the group which masses its forces and is equipped with the most modern weapons.

\* \* \*

## Business Improves

MANY signs indicate that business in general is beginning to improve and that the period of "depression," which has affected the building industry perhaps more than other branches of business activity, is coming to an end. Healthier conditions prevail in money and stock markets. The lack of employment is less evident; the need of relief is less than for a very long time. There is a feeling of confidence in the future. Even the political campaign does not react upon the development of business as in past seasons.

More plans are on the boards, more propositions for financing buildings are under way, more "prospects" are appearing. There is no likelihood of any building boom, but the return to a normal rate of development seems certain for building construction as well as in other lines of business.

\* \* \*

## Architects' Time

THE man who said that an architect was a business man probably never tried to see him on business—unless he happened to be a prospective client.

If there is one thing more than another that architects are unbusinesslike about, it is time. Most of them have no conception of how it passes or what it means, either to themselves or to others. Ask the contractor or material agent, who sits in the small and uncomfortable outer office and waits

[Concluded on page 46]

# INSTITUTE AND CLUB MEETINGS

## The Los Angeles Architectural Club

The Los Angeles Architectural Club held its regular monthly meeting at the Artland Club August 28th. Two speakers of unusual distinction addressed the members.

Wallace Waterfall, chief acoustical engineer of the Celotex Co., spoke on acoustics. His talk was enlivened by demonstrations used in connection with this work. He went thoroughly into the subject of sound insulation and acoustics, both as to detail in new structures and correction in rooms already built. Waterfall is a nationally known authority in this field and his talk was of vital interest to all.

G. W. Blossom, field superintendent of education of the Southern California Edison Company, followed Waterfall. His lecture on "The Romance of Electricity" consisted of a discussion of the beginnings of the electrical industry, the early development of steam and hydro-electric operations and the faith and initiative necessary to bring the Southern California Edison Company's great enterprise to the point which has now been reached. The speaker also briefly sketched the tremendous program known as the Big Creek project, involving construction work entailing a total expenditure of \$375,000,000, or \$15,000,000 more than the cost of the Panama Canal.

This was followed by two reels of interesting motion pictures, showing scenes in the high Sierras seventy-five miles north of Fresno, where the company is doing great work in subduing Nature's forces. Shots of the great truck trains hauling the supplies and materials up to the eighteen camps, along with scenes of dams, power houses and tunnels, were all thrilling to the imagination.

President Hales announced that in the near future the club will hold a Small House Competition. This is to be one of a series of such competitions. The prizes are not absolutely fixed as yet, but it is thought that the first prize will be \$150, with the second and third ranging in proportion. Requirements for this competition are: the house shall cost not more than \$7,000 and will go on a 50-foot lot. It shall meet the requirements of modern electrical installation for washing machines and refrigerators, etc. It shall have an entrance hall. Material and style are optional with the competitor. The drawings shall consist merely of a perspective and floor plan. These drawings will be on exhibition after the judgment.

The Los Angeles Architectural Club sponsored, during the month of August, an architectural exhibit at the State Building, Exposition Park. Architects whose work was represented were: H. Roy Kelley, Wesley Eager, T. C. Kistner, Norman Marsh, Newton and Murray and Gene Verge.



## Pasadena Architectural Club Adds Interesting Activity

One of the major activities of the Pasadena Architectural Club is the recent development of a life class. The need for free-hand drawing as an aid to architectural designing and detailing, and the development of an artistic sense, was realized by a few of the club members who were attending other life classes. It became apparent that these benefits could be made available to many more of the club members if a club class was started, with fees low enough to be attractive to all. Robert Stanton offered the use of his studio and the first class was held on June 13th.

Classes have been held weekly since that date and a total of twenty-five men have appeared, with an average attendance of fifteen at each class. Refreshments have been served by Mrs. Stanton, whose kindly services as hostess have contributed largely to the success of the class. A very congenial studio atmosphere has been created, resulting in a marked enthusiasm for the work. Some of the members have taken up pastel drawing as well as charcoal. Others have begun modeling in clay under the guidance of Mr. Manuelli.

Criticism of the drawings has been very generously given by Alson Clark, noted Southern California artist, and by E. Roscoe Schrader, dean of Otis Art Institute, for which the club is very grateful.

Orrin F. Stone, committeeman in charge of education, has appointed Mark W. Ellsworth to head the life class. Stone is planning many other interesting activities of an educational nature, such as an atelier for the study of architectural design, and classes in architectural rendering.

Classes are held every Thursday night from 7:30 to 10:30. The class is not limited to members of the Architectural Club, and interested outsiders are urged to get in touch with either Orrin Stone or Mark Ellsworth at the office of Wallace Neff, architect.

\* \* \*

## Washington State Chapter, A. I. A.

Due to the cooperation of the Pacific Northwest Brick and Tile Association, the Washington State Chapter, A. I. A., is afforded the opportunity of sponsoring a photographic exhibit of German brick architecture. The collection of some 500 photographs will be hung in the Nelson Auditorium, Seattle, during the first ten days in September and will then be displayed in the Rhodes Department Store, Tacoma.

The exhibit is divided into five groups, which trace the development and progress of German brick architecture from the eleventh century to the present day. Four of the groups deal principally with medieval buildings—churches, monuments, public structures, etc. Homes of all sizes and types are also included in

these four divisions. The fifth group covers the past 200 years and presents many striking examples of the modern and modernistic architectural trends and expressions in which the Germans have excelled in the daring and originality of their conceptions.

Dr. Edward Scheuler of Berlin, who for some years was in the service of the German Foreign Office, supervised the collection of the photographs. Following their exhibition in various American cities, the intention is to permanently place the entire collection in some American university.

On July 31st the City Planning Committee of the Washington Chapter, together with the Seattle City Planning Commission and others interested in city planning work, met in a special luncheon session. Mr. Bartholomew, city plan engineer for Seattle, was in town at the time and was the guest of honor at the luncheon. He spoke of the special problems confronting Seattle in the way of opening new districts, traffic control, zoning, etc., and how they are being, or could be, worked out. Following Bartholomew's talk there was a general informal discussion and question and answer session, which proved to be so diverting and informative to all present that the meeting lasted the greater part of the afternoon.

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### Alameda County Society of Architects

The Alameda County Society of Architects held the first monthly meeting of its fall season on Monday, August 27. Officers were elected as follows: Will Corliss, president; E. Geoffrey Bangs, vice-president; Frederick H. Reimers, secretary and treasurer. Monday, September 24, the organization will gather for its next regular monthly meeting. At this time the new officers will be formally installed and program plans for the activities of the coming winter months will be discussed.

\* \* \*

### Announcement

The first convention of the State Association of California Architects will be held at the Clift Hotel, San Francisco, California, on October 5th.

The organization was formed under the guiding hand of the California members of the American Institute of Architects. The intention is to include in the membership as many as possible of the 1200 registered architects of the State. The executive board consists of A. M. Edelman, chairman; Albert J. Evers, vice-chairman; William I. Garren, secretary-treasurer; Natt Piper, assistant secretary-treasurer; John C. Austin; Myron Hunt; Mark T. Jorgensen; Charles F. Roeth and Albert R. Walker.

For the forthcoming convention committees have been appointed to provide for the accommodations and entertainment of the 400 architects who are expected to assemble.

These committees and the chairman of each are: Halls and meeting, H. H. Gutterson; entertainment, Harris Allen; reception, A. Appleton; publicity, Irving Morrow.

Delegations of architects are expected from all of the principal cities of the State. A big delegation is coming from Los Angeles, where the chairman of the association, A. M. Edelman, resides.

### EXHIBITION OF COVER DESIGNS

Architects and draftsmen, as well as artists, will be interested in the special exhibit of magazine covers which opens Tuesday, September 18th in the Architects Building Material Exhibit, 55 New Montgomery street, San Francisco. The display is free to the public and will be open daily for two consecutive weeks.

This collection of magazine covers was selected from over one thousand designs, which were submitted in the sixth national cover design competition of the House Beautiful Magazine.

\* \* \*

The Concrete "Form-Hold" Supply Company of Culver City announce the establishment of offices in the Architects Building Material Exhibit, 55 New Montgomery Street, San Francisco. Mr. O. D. Dolben and Mr. S. M. Crane are in charge of this office and all sales in Central and Northern California and in the Northwest will be handled from these headquarters.

\* \* \*

Mr. William O. Scholtz, vice-president of the Heinz Roofing Tile Company of Denver, Colorado, has appointed Mr. Arthur Harris, formerly with the Los Angeles Pressed Brick Company, representative in California, and headquarters have been established at 5959 Franklin avenue, Los Angeles, and in the Architects Building Material Exhibit, 55 New Montgomery street, San Francisco.

\* \* \*

On page 40 of the July issue of the *PACIFIC COAST ARCHITECT* there appeared a photograph of the First Presbyterian Church, Tacoma, Washington, Cram and Ferguson, architects; Sutton, Whitney and Dugan, associate architects. This building was referred to as the First Methodist Church and we apologize to the architects and to our readers for the mistake.

### INDUSTRIAL ARCHITECTURE

[Concluded from page 14]

even—shades of our grandfathers!—an open fireplace with over-panel in cast concrete pattern, floors of colored cement or rubber tile; these and many more such innovations show that life is becoming more civilized even in the retreats of raw industry.

Attention may be called to the effect of modern concrete and glass construction upon designs based on more conservative lines. Even a strictly classic composition acquires a new interest when well handled, without attempt to disguise the real type of construction. There is, of course, no reason why ornament should not be applied to construction. When used, it certainly should follow a definite, unified scheme of composition, and not be just stuck on aimlessly, meaninglessly.

The distinctly modern warehouse for the Sears-Roebuck Company, perhaps unconsciously, is more than a little suggestive of Aztec architecture, both in mass and detail; and so, not inappropriate traditionally. There is a similar touch of feeling in the power house shown; both are excellent types of our modern industrial architecture.

# SAN FRANCISCO ARCHITECTURAL CLUB



THE REGULAR monthly business meeting of the San Francisco Architectural Club was held on the evening of September 5th, with President Lawrence Keyser presiding. The minutes of the last meeting were read and accepted without comment, and the treasurer's report read and accepted without comment, since it showed the financial affairs of the organization to be in very favorable condition.

The question of obtaining a permanent home for the club, which was brought up at the August meeting, again came up for consideration. It was agreed that, while it would be desirable for the club to own its own building, this was not strictly necessary. A committee was appointed to study the problem and suggest possible ways and means of solving it. This committee consists of Messrs. Monk, Renaud, Williams and C. J. Sly, the originator of the idea.

The problem of a scholarship fund, also discussed at the August meeting, was further considered at this one. Messrs. Burnett, Jansen and Nordin were named as a

definitely scheduled for Friday evening, September 21st. The club members who sign up for the trip will meet at the Sacramento River boat at 6:30 p. m. on the date named. Dinner will be served on the boat. After an all-night trip on the river, the boat will be met by automobiles from the Lincoln plant and the party taken to it. Besides the inspection of the plant, swimming and other sports are scheduled to provide entertainment and relieve the heat of the valley. Saturday evening the party will be taken in the company machines back to the river boat, leaving at 6:30 p. m., and landing in San Francisco Sunday morning.

It is readily seen that it is quite an effort to organize a week-end party on such a scale as this one, and the club urges that only those who are *positive* that they will be able to go sign up for the party. It is, of course, desired that every member possible take advantage of the hospitality and offer of Gladding, McBean & Company, but it is also urged that the members cooperate fully in keeping the engagement, if they contract for it, so that the firm may be saved unnecessary waste.

Special attention is called to the fact that the Atelier season opens September 28th, and those interested are urged to begin work on the first project of the season. The San Francisco club members in past years have brought honor to themselves and glory to their organization through the prizes they have captured. It is hoped that the reputation of the club will be fully maintained in the coming contests.

Rome Blas, holder of two scholarships, has written a humorous account of his travels in Spain and Italy, and upon his return home promises to give the Atelier the benefit of his observations and itinerary.

By way of lighter entertainment the Atelier dinner is scheduled for September 12th, and tickets may be gotten from Ralph Berger. Ira Springer has planned a theatre party for the evening of October 9th, Alcazar Theatre. Further details will be given out at the next meeting.

## ARCHITECTS' TIME

[Concluded from page 43]

for hours; ask the draftsman who must have advice, criticism, direction, or plan or detail. Ask the foreman on the job who needs instructions on some building difficulty. Ask the contractor's clerk who wishes bills to be okehed.

Just why it is that the architect is always late, why he forgets appointments, why he puts off seeing people or making decisions, is hard to explain. It may be attributed to the artistic temperament, but surely there are other qualities of the artist that one would hold more worth retaining, in the fight between art and business. It may be the profusion and confusion of interests and cares and responsibilities that drive out consideration of minutes. But whatever is the cause, it is something that one must reckon with in dealing with almost any member of the profession.

## A TRIUMPHAL ARCH

PROBLEM: In a public square on an axis of two important avenues a triumphal arch is to be erected in honor of some distinguished person.

### A TRIUMPHAL ARCH

To a distinguished personage. By Mario Ciampi. *First Mention.*

committee to work on this and to arrive, if possible, at some means of reviving interest in the fund and to increase it for the future.

Mr. Cole of Gladding, McBean & Company has invited the club members to a week-end trip and party to the Lincoln plant of his firm and this event has been

## BOOK REVIEWS

FLORIDA ARCHITECTURE OF  
ADDISON MIZNER

"*Florida Architecture of Addison Mizner.*" William Helburn, Inc., 15 East Fifty-fifth street, New York. Price, \$20.00.

Without considering the work itself, it is a considerable achievement for a Californian of little or no technical training to have such a large and sumptuous volume published solely to illustrate his work—with a foreword by one of our great captains of industry, and an introduction—or, rather, an appreciation—by Ida Tarbell! It is significant that Miss Tarbell never concerns herself with failures.

The 185 pages of pictures take one on a trip through a semi-tropical, smiling Spain; an almost unbelievably romantic succession of towers and patios and loggias



Tower of the Ritz-Carleton, Boca Raton, Florida.  
Addison Mizner, Architect.

and balconies and gardens. In Mr. Mizner's own words, "I sometimes start a house with a Romanesque corner, pretend that it has fallen into disrepair and been added to in the Gothic spirit, when suddenly the great wealth of the New World has poured in and the owner had added a very rich Renaissance addition."

I cannot conceive anyone, architect or layman, who would not enjoy seeing and owning this beautiful book (open to technical criticism as its architecture often is), for it breathes the spirit of beauty which was inherited, doubtless, from Mr. Mizner's great-granduncle, Sir

Joshua Reynolds. Because the Mizner family was one of the best known in California, in the pioneer days, and because this Florida work is so close akin to the prevailing spirit of California architecture, this book merits a warm reception in the West.

\* \* \* \* \*  
WINNING DESIGNS, PARIS PRIZE IN  
ARCHITECTURE

"*Winning Designs, 1904-1927, Paris Prize in Architecture.*" The Pencil Points Press, Inc., New York. Price, \$6.00.

The portfolio just published, containing plates of the 20 "Paris Prize" designs up to 1928, presents much of interest to the architect. A foreword by John F. Harbeson describes the formation of the Society of Beaux-Arts Architects and the establishment of its Paris Prize, now endowed as a permanent memorial to Lloyd Warren. This prize, a year's training in the Ecole des Beaux Arts at Paris, is the most sought after of any scholarship in the profession, open to citizens of the United States.

The winning designs are interesting in themselves, and from the subsequent careers of the winners, and as showing the gradual transition, from elaborately ornamented schemes to clear and simple compositions, food for thought.

\* \* \* \* \*  
INTERIOR DECORATION OF THE  
EIGHTEENTH CENTURY

"*Interior Decoration of the Eighteenth Century.*" John Tiranti & Co., 13 Maple street, Tottenham Court Road, London. Price, 12 shillings 6 pence in London; \$6.50 in the U. S.

This volume is a large and clear reprint of selections from Abraham Swan's four well-known books, originally published between 1745 and 1765. Included are designs for rooms and walls, details of cornices, panels, dadoes, stairs, doors, chimney-pieces. Mr. Arthur Stratton, distinguished English architectural critic, acted as editor for the work, which should be useful to architects interested in the Georgian period.

\* \* \* \* \*  
FURNISHINGS OF MODERN CHURCHES  
"Furnishings of Modern Churches." American Seating Company, 14 East Jackson boulevard, Chicago, Illinois. Sent on request.

While not in any sense a "book," this folder is so well presented that it deserves comment. A number of loose-leaf plates illustrate photographic details of carved woodwork, furniture, statuary, selected from recently executed work. A desirable addition to the working library of any architect.

\* \* \* \* \*  
NEW BOOKLET ON INTERIOR FINISH  
The Exchange Sawmills Sales Company, Kansas City, Missouri, announce the publication of a new standard size booklet containing sixteen pages and cover, attractively illustrating interiors done in pine. The technical information which it contains, together with the beautiful illustrations of interior paneling, will make it a most welcome addition to architects' files. Copies may be obtained by addressing the Exchange Sawmills Sales Company, Tenth and Grand avenue, Kansas City, Mo.

# THE INSPECTOR

## State Sponsors Safety Drive Everyone Is Urged to Help

BY MARK C. COHN

*Expert Consultant on Housing and Building Regulations*

(This is the thirty-ninth of a series of articles on building codes)



URTAINMENT of the growing volume of accidents in building operations and engineering construction projects is the laudable objective of a campaign sponsored by the California State Industrial Accident Commission. In a plea for cooperation sent to employers and employees and all interested in conserving the most precious of assets—human life—the state department points out that during the past four calendar years 626 deaths occurred as a result of accident on building and engineering construction projects in California.

An army of 72,018 men suffered recoverable injuries and 756 persons sustained permanent injury. These figures are for the building industry, and in comparison with the number of deaths and injuries sustained in all other California industrial activities the building and engineering construction industry heads the list.

This lamentable record of unfortunate deaths and injuries suffered in accidents, a great number of which might have been reasonably prevented, according to state authorities, furnishes much food for thought and action.

The human equation is a recognized factor that enters into many accidents. The remedy here lies in continued, aggressive educational effort. Accidents that are the result of obvious carelessness, negligence and failure to heed common sense safety requirements are inexcusable. The need for providing requisite safeguards is too well known and safety requirements are too generally understood to neglect or fail to heed them.

Will J. French, president of the State Industrial Accident Commission of California, and director of the Department of Industrial Relations, in a statement to this writer said his office believes in bending every effort to sell the idea of safety rather than to resort to prosecuting violators in police courts. This is a commendable attitude and one which should inspire the building fraternity to exercise the greatest care on every job. To adduce sufficient evidence after an accident occurs in order to sustain successfully a case in court is a very difficult thing. Moreover, it does not heal injuries or restore human life snuffed out in accident.

State officials assert that the corps of inspectors is

woefully small and the funds available for that purpose inadequate to cope with the situation. It is evident that the small corps of state inspectors cannot perform vigilant inspection duties on innumerable operations going on simultaneously in various parts of the state. To overcome the handicap suffered by state authorities, municipal officials might lend active assistance to put over effectively the drive for safety in building operations.

Inspectors of building, plumbing, housing and electrical wiring might be delegated authority to enforce safety orders promulgated by the State Industrial Accident Commission. Another means to the same end would be the enactment of supplementary municipal building codes setting forth safety rules consistent with the state laws. These municipal ordinances, however, might carry a penal clause empowering and authorizing the municipal inspectors to prosecute persistent violators of the law and that type of contractor who knowingly takes chances in order to save the cost of providing safety equipment which is a recognized cost factor figured into every job by conscientious law-abiding builders.

That it is possible measurably to curtail and in some cases eliminate accident in building projects is evidenced on jobs where well-planned safety measures have been adhered to. One of the tallest buildings in San Francisco was erected without mishap. Here a trained safety engineer supervised the requisite safety measures. It paid in dollars and cents—an important item, but one that is subordinated by the more important fact that no human life was lost and no person suffered serious injury.

\* \* \*

**BAN BOARD AND BATTEN BUILDINGS**  
Ordinance No. 186, adopted in Chula Vista, California, provides for a fine of not more than \$250 or imprisonment in the city jail for not more than 90 days for any person, firm or corporation that builds board and batten buildings for business purposes. Section two of the ordinance reads as follows:

"It shall be and is hereby declared to be unlawful for any person, firm or corporation to erect or construct any building or structure within said city, or of from boards and battens or of any single board wall con-

struction, that is designed to be used, or intended to be used, or used for business purposes, or using any structure built for residence purposes of boards and battens, or of any single board wall construction for business purposes. No building permit shall be issued for the construction of any building or structure in said city when it appears that the same is to be constructed of boards and batten or of any single board wall construction and used for business purposes."

\* \* \*

#### ENGINEERS WANT LAWS ENFORCED

To the end that licensing laws for engineers shall be more strictly enforced, the American Association of Engineers at its recent convention adopted a resolution appointing a committee to devise methods to accomplish that objective. The resolution follows:

"Whereas, There is no doubt but that the movement for the registration of engineers is spreading and that other laws relating to the activities of members of the engineering profession are being enacted, and

"Whereas, Considerable laxity in the enforcement of these laws is generally permitted, and

"Whereas, Such laws are of no value to the public unless enforced, be it

"Resolved, By the members and delegates of the American Association of Engineers in convention assembled that a committee of five be appointed to consider and recommend to the next convention methods that will, if employed, lead to the better enforcement of such laws."

\* \* \*

#### ENGINEERS TO ORGANIZE EFFORT

Looking to closer cooperation among licensing boards of professional engineers, the American Association of Engineers during its annual convention instructed its national board of directors as set out in the following resolution:

"Whereas, American Association of Engineers is now the only all-inclusive national welfare organization devoted to the interests of the profession, and

"Whereas, A single all-inclusive welfare organization in the engineering profession (as in the medical and legal professions) can best serve the interests of the profession and of the individual engineer, and

"Whereas, The united effort of American Association of Engineers and the organizations of licensed, registered or professional engineers is highly desirable and would be to their mutual advantage, now, therefore, be it

"Resolved, That it is the sense of this convention that steps should promptly be taken by this association looking toward the inclusion of the several societies of licensed, registered or professional engineers now formed or forming, and be it further

"Resolved, That the National Board of Directors of this association be and hereby is authorized and directed to seek ways and means to this end."

\* \* \*

#### CITY MANAGER QUILTS

Dissatisfied with conditions that make for internal dissension, Charles C. Ashburner, city manager of Stockton, is reported to have tendered his resignation to the city council effective November 30. Mr. Ashburner, an engineer, is reputed to have been the first city manager

in the United States. In 1908 he was appointed city manager of Staunton, Virginia, and later served in the same capacity in Springfield, Ohio, and Norfolk, Virginia. In 1923 he came to Stockton as city manager of that municipality at a salary of \$20,000 a year.

\* \* \*

#### NATIONAL CITY ADOPTS CODE

A new local building code is now effective in National City. The new ordinance would prohibit the erection of wooden buildings in fire zones established by that measure, except for dwellings, customary outhouses and garages, all of which would have to be built upon brick or concrete foundations and covered with stucco or similar approved fire-resistant materials. All requirements for building are set out in thirteen sections.

\* \* \*

#### MCGINLEY ELECTED BOARD PRESIDENT

At the annual reorganization election of the board of building and safety commissioners of Los Angeles, Frank McGinley was elected president, and William H. Antram was elected vice-president. Mr. McGinley, one of the original five members of the municipal commission, was recently reappointed by Mayor George E. Cryer to serve for another five years.

\* \* \*

#### NEW REVISED HANDBOOK IS READY

A revised edition of the California Housing Handbook will be ready for distribution this month. The new handbook contains the text of the California State Housing Act supplemented by more than 500 simplified annotations, explanatory paragraph captions, illustrations, forms, handy tables, specifications and cross-references, 250 marginal index references, a special triple index with more than 850 items and 2500 paragraph references.

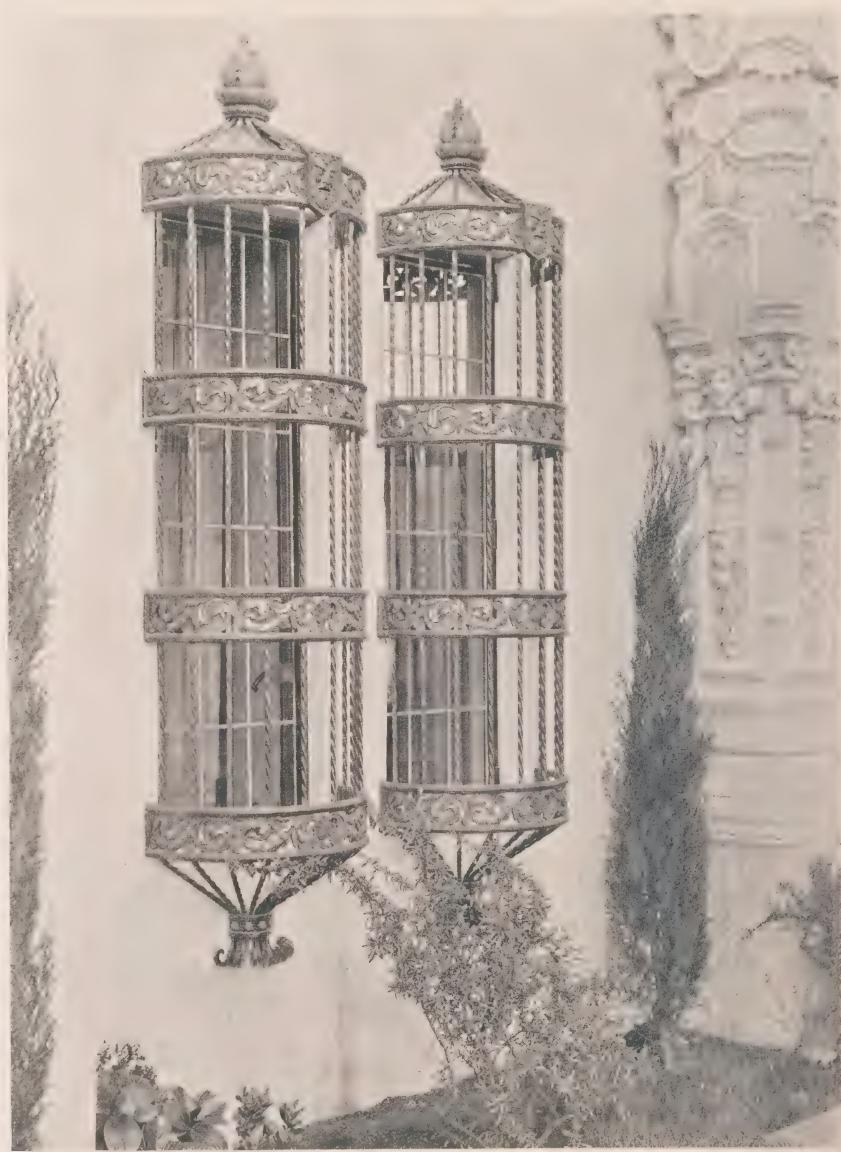
The author and publishers of the California Housing Handbook assert that with the revising of the new edition the handbook has been clarified and with the interpretative annotations and supplementary data the requirements of the California State Housing Act are made readily understandable from a practical viewpoint.

This handbook has been used as an authoritative manual by architects, engineers, builders and municipal inspection agencies during the past five years, according to the publishers. They assert that constant demand for copies prompted the publishing of a new issue. The original edition, published in July, 1923, was endorsed and published under direction of the Pacific Coast Building Officials' Conference. Amendments to the State Housing Act subsequently passed by the California Legislature have been incorporated in the revised edition.

The California Housing Handbook is on sale at the office of Mark C. Cohn, 215 Sheldon Building, 461 Market street, San Francisco, and will be sent to any address in the United States, postage prepaid, upon receipt of the purchase price of \$1 a copy.

\* \* \*

We are anxious to secure a copy of the August, 1926, issue of the PACIFIC COAST ARCHITECT. If any of our readers can spare this issue, we will be glad to pay them the regular price of fifty cents.



WINDOW GRILLE, CATHEDRAL APARTMENTS, SAN FRANCISCO, CALIFORNIA  
WEEKS AND DAY, ARCHITECTS

*Executed by Michel & Pfeiffer*

# ART IN IRON AND BRONZE

## *Incidentals*

**W**E ARE FINDING many incidental uses for iron and bronze in modern buildings, as more needs arise for accessories or fixtures or equipment of a fairly permanent nature. Outside the building there is occasion for name plates, electric signs, lantern brackets, grilles, gates, vents, marquises, area guards, and many other features. An interesting example is shown of twin grilles before two small windows—openings necessary, no doubt, for interior requirements, but unimportant in the exterior design. Any special wall treatment here would attract undue attention, compete with the main wall features; the two small openings, left plain, would have been out of scale and character. The use of round basket grilles, in iron, is a clever and successful solution of this problem.

A multitude of uses open up for work of this character inside a building. Bulletin boards and



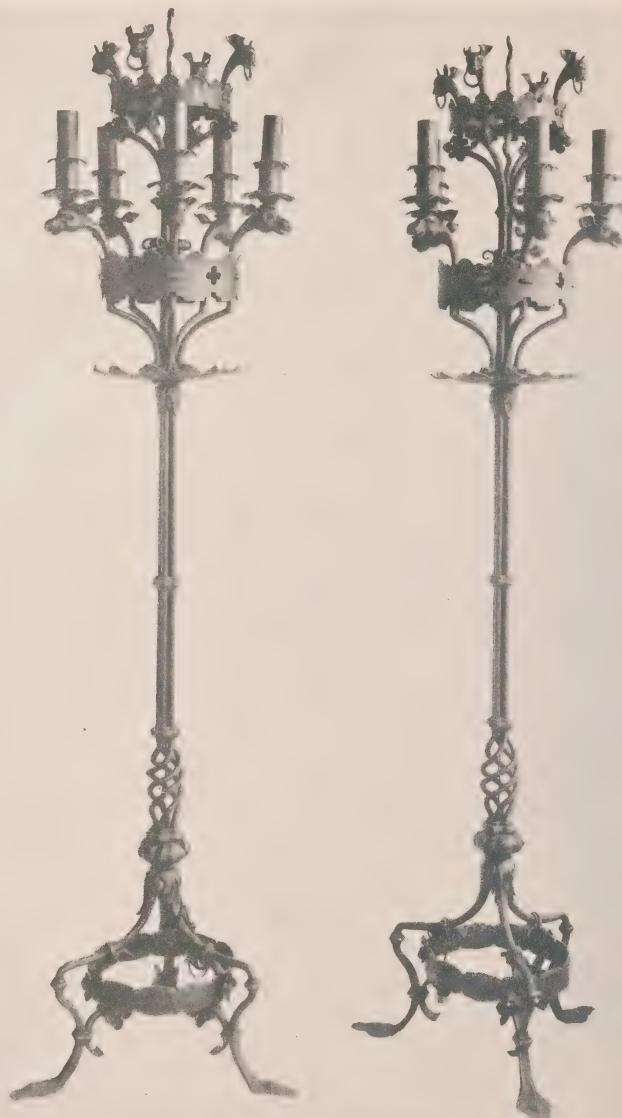
Lobby Directory Board, Security Title Building, Los Angeles.  
Walker and Eisen, Architects.



Liberty Bank, San Francisco. Executed by Federal  
Ornamental Iron and Bronze Co.

directories, screens and covers for eating fixtures, gates, tables or consoles, mirror frames, counter screens, rods for hangings, memorial and other panels—an infinite variety. And with improved illuminating service, the use of portable lamps and torcheres and decorative illuminated devices has extended greatly; not only in buildings for housing purposes, but in many large and important public rooms, there have deliberately been included, made a part of the composition, these massive iron candelabra or torcheres, which we find to be extremely effective and are customarily used in pairs.

All of these articles require, of course, particularly good workmanship and the increase in their use is valuable in the development of expert craftsmen.



WROUGHT-IRON TORCHERES DESIGNED FOR MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Executed by Architectural Iron Works*

# IN THE PROFESSION

Architect W. H. Weeks, Hunter-Dulin Building, San Francisco, has been commissioned by the Santa Rosa School District to prepare plans for a one-story frame and stucco gymnasium building to cost \$30,000.

\* \* \*

Architect Claud Beelman, 1019 Union Bank Building, Los Angeles, is preparing plans for a class A hospital building for the Kaspare Cohn Hospital, costing approximately \$1,500,000.

\* \* \*

Architect B. W. Voorhies, Lloyd Building, Seattle, Washington, has been commissioned by the city to prepare plans for a two-story and basement building to house the municipal lighting department. The building will cost \$500,000.

\* \* \*

Architects Weeks and Day, Financial Center Building, San Francisco, are preparing plans for a class A theater and store building to be erected in San Diego for Gildred Bros. Theater has been leased to the West Coast Theatres Co. and will have seating capacity of 3500. The estimated cost is \$750,000.

\* \* \*

Architect Hamilton Murdock, Syndicate Building, Oakland, is preparing plans for two one-story seven-room frame and stucco residences to cost \$7,000 each. These are the first of a group of fourteen residences to be built by the Realty Syndicate, Syndicate Building, Oakland.

\* \* \*

Architect Aleck Curlett, Union Bank Building, Los Angeles, has completed plans for a twelve-story class A bank and office building to be erected at the northeast corner of Vine street and Hollywood boulevard, for the Hollywood Central Building Corporation. The building will be of reinforced concrete and cost \$400,000.

\* \* \*

The following men have been granted certificates to practice architecture in the State of California by the State Board of Architecture, Northern District: Carl Kingsley Lawrence, 5321 Lawton avenue, Oakland; Clifford Norman Franklin, 2526 Van Ness avenue, San Francisco; George Wayland Travis, 426 Forty-first avenue, San Francisco.

\* \* \*

Architects Sydney B. Noble and Archie T. Newsom, Federal Realty Building, Oakland, are preparing plans for the alterations to a residence owned by Mr. W. W. Bell, 142 Arbor drive, Oakland. The improvements will cost \$10,000. The same architects are preparing plans for a two-story frame and stucco English type residence costing \$15,000 to be erected in Piedmont; alterations costing \$6,000 for a residence at Danville; alterations on a two-story frame residence in Piedmont to cost \$4,000; a two-story frame and stucco Spanish type residence costing \$13,500 to be erected in Berkeley; two-story frame and stucco English type residence

costing \$15,000 to be erected in Berkeley, and for a two-story frame residence costing \$15,000 to be built by Messrs. Rugg and Lisbon, 7627 Holly, Oakland.

\* \* \*

Architect W. H. Ratcliffe, Jr., Chamber of Commerce Building, Berkeley, has been commissioned by the city of Berkeley to prepare plans for an addition to the Williard Jr. high school to cost \$75,000.

\* \* \*

Architect Sidney B. Noble and Archie T. Newsom, Federal Realty Building, Oakland, are preparing plans for a two-story and basement frame and stucco residence of ten rooms and four baths to cost \$25,000.

\* \* \*

Architect Edwin D. Martin, 5510 Franklin avenue, Santa Barbara, is preparing plans for a three-story class C apartment house building for Mr. A. W. Robertson, Santa Barbara. The building will contain thirty-three apartments and cost \$100,000.

\* \* \*

Architect Orville L. Clark, 1418 Chapman Building, Los Angeles, is preparing plans for a three-story class D hotel building to be erected at Hemet, Riverside county. The building will contain seventy rooms and cost \$125,000.

\* \* \*

Architects John C. Austin and Frederick M. Ashley, Chamber of Commerce Building, Los Angeles, have been instructed to prepare plans for a sixteen-room addition to the Mt. Vernon Jr. high school. Estimated cost is \$112,000.

\* \* \*

Architects Gottschalk and Rist, Phelan Building, San Francisco, are preparing plans for a two-story and basement frame and stucco residence for Mr. Charles O. Martin. The estimated cost is \$14,000 and the house will be built at Atherton, San Mateo county.

\* \* \*

Architects Edwards, Plunkett and Howell, Santa Barbara, have been commissioned by the Santa Barbara county board of supervisors to prepare plans for a branch court house to be erected at Santa Maria. The ultimate cost of this building will be \$450,000. The first unit, costing \$50,000, will be erected at once.

\* \* \*

The Los Angeles Board of Education at its meeting on August 23 commissioned architects and mechanical engineers to prepare plans and specifications for improvements to be made on nine city school sites. Architects and engineers receiving commissions, with the maximum of cost of the improvement in each case, are as follows: Architects Edward Cray Taylor and Ellis Wing Taylor, 810 W. Sixth street, new 24-unit building at the Home Gardens school, O. W. Ott, engineer, cost, \$160,000; Architects Witmer & Watson, 903 Architects' Building, new 8-unit building at the Nine-sixth-street school, D. S. Reynolds, engineer, cost,

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LAMINATED ARTISTIC WOODWORK



UNBROKEN PHOTOGRAPH OF A LAM-ART UNILASTIC FLOOR Laid over concrete without the use of a single nail. The large blocks are  $\frac{5}{8}$ " thick by 24" square, and the sets of four smaller blocks  $\frac{1}{2}$ " x 12" square. Only by lamination is it possible to use blocks of this size with unbroken faces.

ONLY in Lam-Art, the better hardwood floor, is such beauty possible as the above photograph shows. The face of these squares presents an unbroken figure which can only be obtained through lamination—a feature which distinguishes Lam-Art from every other type of flooring.

Lamination has been in constant use for many years by all high-class furniture makers as the only way to secure boards of even shades, wide widths, double strength and resistance against varied weather conditions. In Lam-Art these advantages are now obtainable for your floors.

### LAM-ART Construction

LAM-ART is a laminated process in which three plies, all hardwood, are bonded together under hydraulic pressure with waterproof cement—proof against vermin. It is impossible for Lam-Art to cup, swell, shrink, warp or crack, as the three plies run at right angles to each adjoining ply. Furthermore, it is guaranteed against these defects which are so common to solid wood flooring.

### Use of Steel Lugs or Tongues

LAM-ART planks or blocks are grooved within the center ply on both sides and ends to receive steel lugs placed at intervals, interspersed with wooden tongues. The steel overlaps all joints. It is used to prevent squeaky floors and to insure a firm bond between each unit as shown in sketch.

When laid with nails, the steel lugs are furnished already drilled with countersunk holes to receive the nails. Surface nailing or plugs are unnecessary, but can be used for effect if desired.

### LAM-ART Unilastic Method of Laying

A NEW development (patents pending) which gives a one-unit, elastic and long-lasting floor, easily installed. The concrete or wood sub-floor is first sized with asphaltum sealer, over which a coat of mastic is applied, hot or cold. In this mastic is laid an approved type of fibre-board. Lam-Art Flooring, with the back of each plank or block thoroughly coated with waterproof cement, is then laid over the fibre-board. Perfect insulation results, as all units are bonded together with steel tongues WITHOUT THE USE OF NAILS.

### SIZES and Thicknesses

Stock sizes for Lam-Art Plank range in width from 4-6-8-9 $\frac{1}{4}$  to 11 $\frac{1}{4}$  inches or wider. Lam-Art blocks range from 4-6-8-9 $\frac{1}{4}$ -18 to 24 inches square. Both are furnished in  $\frac{1}{2}$ -inch and 1 $\frac{1}{2}$ -inch thicknesses.

### Kinds of WOOD

Tropical hardwoods used in Lam-Art Flooring are grown, imported and manufactured by Cadwallader-Gibson Co. under its own trade names as follows:

BATAAN, LAMAO and ORION Mahogany—hard, firm, dense-textured woods with all the beauty of mahogany and the hardness of oak. Bataan is reddish in color, Lamao lighter in shade, while Orion is between a light tan and a reddish brown.

BAGAC "Teak"—a wood so closely resembling Siamese Teak that it is often mistaken for it, even by experts. Reddish brown in color, hard as oak, tough as hickory.

DUALI—similar to Bagac "Teak" in hardness and durability, light yellow in color, with pinkish figure lines throughout.

Lam-Art may also be obtained in domestic hardwoods, such as Oak, Walnut or Maple.

### COSTS

AFTER years of careful research and tests, Lam-Art Flooring is offered at prices within reach of any home owner. It is now possible to buy a laminated floor in blocks or planks as reasonably as solid plank, and at less cost than tile.

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WHEN plank floors of less than 7 $\frac{1}{4}$ -inch width are required, we recommend our Kemi-Sealed Solid Plank Flooring, a specially treated floor, proofed against moisture, ants, rodents and dry rot. For wider plank and parquetry blocks we consider only Lam-Art desirable.

For full information and file data on Lam-Art or Kemi-Sealed Flooring write to the main office at Los Angeles, or any of the branches or distributors listed below.



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New York City

\$56,000; Architect Rudolph Falkenrath, Jr., 611 Chamber of Commerce Building, 16-unit addition to the One-hundred-and-second-street school, Martin T. Hooper, engineer, cost, \$112,000; Architects Pierpont and Walter S. Davis, 3215 W. Sixth street, new 12-unit building at the Stanford-avenue school, Hilmes & Sanborn, engineers, cost, \$90,000; Architect Edgar M. Cline, 632 Petroleum Securities Building, 16-unit addition to the Belvedere Junior high school, E. L. Ellingwood, engineer, cost, \$130,000; Architect C. E. Noerenberg, 301 Los Angeles Railway Building, 16-unit addition to the Luther Burbank Junior high school, E. L. Ellingwood, engineer, cost, \$112,000; Architect Carleton M. Winslow, 1001 Architects' Building, 12-unit addition to the Eagle Rock high school, D. S. Reynolds, engineer, cost, \$84,000; Architects George M. Lindsey, Erwood P. Eiden, associates, 601 Union Insurance Building, 16-unit addition to the James A. Garfield high school, O. W. Ott, engineer, cost, \$114,000; Architectural Division of the Board of Education, 8-unit addition, including cafeteria, to the Torrance high school, D. S. Reynolds, engineer, cost, \$76,000. Electrical layouts for all of the buildings will be prepared by the Board of Education Architectural Division.

\* \* \*

Architects Dedrick and Bobbe, 901 Heartwell Building, Long Beach, are preparing sketches for a class A addition to the Seaside Hospital at Long Beach. The improvements will cost \$150,000.

\* \* \*

Architect John M. Cooper, 315 Rives Strong Building, Los Angeles, is preparing plans for a thirteen-story and basement class A apartment building for Mr. Harry H. Belden. The building will contain 100 apartments and will cost \$600,000.

\* \* \*

Architects Walker and Eisen, Western Pacific Building, Los Angeles, have been commissioned to prepare preliminary plans for a twelve-story class A apartment hotel building in San Diego for Mr. James E. Columb. The building will contain 500 rooms and cost \$1,500,000.

\* \* \*

#### SURETY COMPANY ADVISES HIRING OF GOOD ARCHITECT

Coming out flatfooted on the proposition that the hiring of a good architect, and engineer if necessary, is the only way to safeguard the owner's interest and make sure that he gets the sort of a structure he is paying for, the National Surety Company of New York, the world's largest surety company, has advised all its agents to insert in their local publications an advertisement directed towards the home owners and lenders of money on private construction work.

This attitude publicly taken by a surety company is particularly significant and has been widely commented upon by architects and engineers who have seen this copy, which is in part as follows:

"If you are planning to build any sort of a structure, residence, apartment, hotel, business house, factory building, office building, store—whether you are building for your own use or for investment—there is nothing more important than to be sure that the structure will be completed as specified, within the time allotted and according to your contract.

"Failure to safeguard yourself on this point may mean fi-

nancial loss and delay! There are four steps that will absolutely protect you from annoyance and loss:

"1. Hire a good architect and engineer. It is always the best plan to have a good architect on the job. Also an engineer on the larger structures. *The fee you pay the architect is the cheapest investment you can possibly make*, since a good architect will save you his fee many times over in the construction of the building.

"2. Have complete plans and specifications drawn up covering every possible detail.

"3. Let a general contract to a reputable contractor, thus guaranteeing you that your building will not cost above specified amount.

"4. Secure performance by a corporate surety contract bond. When a great surety company gives its contract bond it means its approval of the contractor and guarantees you against loss through failure of the contractor to perform the contract.

"If you get a good architect and insist that he specify a surety company contract bond, your interests will be safeguarded all the way."

\* \* \*

#### U. S. CIVIL SERVICE EXAMINATIONS

The United States Civil Service Commission announces the following open competitive examinations: Senior architect, \$4,600 a year; associate architect, \$3,200 a year; assistant architect, \$2,600 a year.

Applications for senior, associate and assistant architect must be on file with the Civil Service Commission at Washington, D. C., not later than September 26, 1928.

The examinations are to fill vacancies under the Office of the Supervising Architect, Treasury Department, in connection with the \$200,000,000 public buildings program upon which the Government has embarked.

Competitors will be rated on their education, training and experience, and on specimens of drawings from tests furnished by the Civil Service Commission.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board of Examiners at the post-office or custom-house in any city.

#### PERSONALS

Architect Guy A. Carlander announces removal of offices to 1016 Fiske Building, Amarillo, Texas.

\* \* \*

Architect J. Lister Holmes has moved to 1030 Liggett Building, Seattle, Washington.

\* \* \*

Architects Starks and Flanders announce removal of their offices to the Forum Building, Sacramento.

\* \* \*

Architect Arthur C. Munson, 1103 Story Building, has moved to room 312, 2024 W. Sixth street, Los Angeles.

\* \* \*

Architects James L. Montgomery and Randolph L. Patteson announce the forming of a partnership to practice architecture under the firm name of Montgomery and Patteson, with offices in the Bank of Commerce Building, Charleston, West Virginia.

# ARCHITECTS BUILDING MATERIAL EXHIBIT

Ground Floor of Sharon Building

*Opposite Palace Hotel*

55 New Montgomery St., San Francisco, Calif.

A COMPLETE exhibit of building materials and equipment where the architect or contractor can leisurely examine the new and modern construction materials and equipment. You may send your clients to us with the assurance that they will be shown every courtesy. The following is a list of the firms represented and products on display:

Albatross Steel Equipment Co.—Medicine Cabinets and Kitchen Cabinets  
 The Concrete "Form-Hold" Supply Company—Concrete Form Holds  
 Rutenber Electric Co.—Electric Heating and Cooking Appliances  
 W. S. Dickey Clay Mfg. Co.—Brick, Hollow Tile and Roofing Tile  
 Forderer Cornice Works—Elevator Cabs and Metal Partitions  
 Elevator Supplies Co.—Elevator Accessories and Equipment  
 Cincinnati Time Recorder Co.—Time Clocks and Telechron  
 Celotex Company—Insulating Lumber and Plaster Lath  
 Heinz Roofing Tile Company—Terra Cotta Roofing Tile  
 American Brass Company—Copper and Brass Products  
 Frank Adam Electric Co.—Switches and Panel Boards  
 Marosky Co.—Compo Flooring and Magnesite Sleeper  
 San Jose Flagstone Company—Landscape Architects  
 Hipolito Screen Co.—Disappearing Window Screens  
 Oakland Ornamental Compo Works—Compo Work  
 Walker Dishwasher Corp.—Electric Dishwashers  
 Fox Furnace Company—Warm Air Furnaces  
 Western Hardware Co.—Builders Hardware  
 General Water Heater Co.—Water Heaters  
 Sunset Towel Supply Co.—Towel Supply  
 Pole and Tube Works—Steel Flag Poles  
 Hauser Window Co.—Window Fixtures  
 Enterprise Oil Burner Co.—Oil Burners  
 Imperial Brass Mfg. Co.—Flush Valves  
 Everwear Sign Mfg. Co.—Metal Signs  
 Tablet & Ticket Co.—Office Directory  
 J. E. Rodgers & Co.—Hough Shades  
 Pacific Manufacturing Co.—Doors  
 Michel & Pfeffer—Steel Windows  
 W. S. Ray Mfg. Co.—Oil Burners  
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 Barnes-Corning Co.—Slate

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write or phone for space rates*

*Under Personal Management  
George H. Oyer*

MANUFACTURERS'  
ANNOUNCEMENTS

The Red Enterprise Oil Burner Company, at 2902 Nineteenth street, San Francisco, announces that among the new buildings in which Red Enterprise oil burners have been selected as heating equipment are the Sears Roebuck Building, Los Angeles; the Peerless Laundry, San Francisco, and the new Pickwick Stages Terminal Hotel, San Francisco.

In addition to industrial oil burners, the Enterprise Oil Burner Company state that there is an increasing tendency for this type of heating equipment in dwellings and specifications for a great percentage of new dwellings calling for oil heaters. There is also a marked tendency toward the installation of oil heating equipment among residences which have been built for some time. One instance of this is the fact that the United States Government is installing Red Enterprise oil burners in a number of officers' quarters at the Presidio.

\* \* \*

A new garage door catalog, No. 55, has just been issued by the Richards-Wilcox Mfg. Co. of Aurora, Ill. This book, styled "Distinctive Garage Door Hardware," is said to be the most comprehensive published on this subject. It contains 160 pages, fully illustrated, describing the complete R-W line of garage doors and hardware, door bolts and locks, floor guides, etc. The complete sets of hardware have been simplified and it is now an easy matter to choose the particular set needed for a specific job by a simple catalog number. It is a convenient volume for the architect, hardware dealer or contractor, and copies will be sent free to those interested on application.

\* \* \*

Frank D. Byers, manager of the Southern California branch, State Division of Architecture, relinquished that position September 1 and is now associated with California Materials, Inc. Mr. Byers was connected with the State Architect's division for eight years, the last four years in charge of the local office. Frank M. Stewart, formerly executive assistant to the State Architect, will take charge of this district.

\* \* \*

The San Francisco Stock Exchange has purchased the old United States Subtreasury Building at Pine and Sansome streets, San Francisco, and Architects Miller and Pflueger, 580 Market street, San Francisco, are preparing plans for a seven-story building to be erected to the south of the old building. The interior of the present building will be remodeled. The cost of remodeling and erecting the addition will be approximately \$700,000.

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New Revised Edition

**CALIFORNIA  
HOUSING  
HANDBOOK**

PUBLISHED THIS MONTH

Contains Text of  
**California State Housing Act**

ANNOTATED - ILLUSTRATED - INDEXED

*Last Amendments to State Housing Act  
Incorporated in This Revised Edition*

THE NEW revised edition of California Housing Handbook contains the text of the State Housing Act of California (as amended) supplemented by more than 500 simplified annotations, explanatory paragraph captions, illustrations, forms, handy tables, specifications and cross references, 250 marginal index references, special triple index with more than 850 items and 2500 paragraph references.

This edition, revised and clarified, with interpretative annotations and supplementary data is designed to make the requirements of the California State Housing Act more readily understood from a practical viewpoint.

As an authoritative manual, this Handbook fills a need which has been recognized generally by architects, engineers, builders and municipal authorities. The last amendments to the State Housing Act passed by the California Legislature are incorporated in this revised edition.

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THIS concise and handy volume has been especially prepared for the use of building tradesmen, architects, contractors and materialmen, and will be found useful to all in any way connected with the construction of homes, store and small manufacturing buildings. It contains a collection of material data covering all classes of building construction, and arranged for quick reference.

\* \* \*

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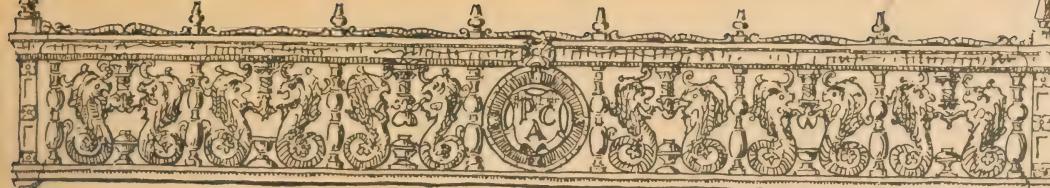
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VOLUME  
XXXIII

# PACIFIC COAST ARCHITECT

NOVEMBER  
1928

## Historical and Architectural Highlights of Mills College

BY ZOE A. BATTU



N 1852, a scant four years after the gold rush of 1848, one Mary Atkins, graduate of Oberlin College, Ohio, founded The Young Ladies' Seminary at Benicia in the lower Sacramento River Valley and adjacent to San Francisco Bay. This institution in time became Mills College of Oakland.

In 1865 Susan Tolman Mills and Cyrus Taggart Mills, husband and wife, both of New England and both steeped in its cultural traditions, then in their greatest vigor, purchased The Young Ladies' Seminary of Mary Atkins. Under the direction and guidance of the Mills the school flourished and gained secure position as a Western institution. During the late 1860's it became increasingly fashionable for the socially and financially prominent families of San Francisco to send their daughters to the Benicia seminary for schooling in the gentler graces of life. So steadily did enrollment grow that it became necessary to seek larger quarters. In 1870 the Mills purchased a tract of land in the foothills back of and east of Oakland, the nucleus of the present campus, which now comprises 150 acres.

The Mills, in 1878, deeded the college to a board of trustees and in 1885 the California State Legislature granted a regular college charter. Dr. Mills died in 1884, but his widow survived him until 1912. She was president of the school up until 1909. In 1916 Dr. Aurelia Henry Reinhardt was named president of Mills, ushering in a distinctly new and broadened era in the school's history. Dr. Reinhardt's abilities as an educator and administrator are of an exceptionally high order, and under her guidance the institution has not only strengthened its position as a Western college but has also gained national and international recognition as a center of progressive creative thought in practically every field of educational, cultural and artistic endeavor.

As previously noted, the campus area is 150

acres. The topography of the land is widely varied and includes rolling hills, small, level valleys, a small body of water, Lake Aliso, and two creeks which wind themselves through the grounds. For a number of years it can hardly be said that the landscaping progressed by any preconceived or definite plan, but notwithstanding this fact, no serious flaws of judgment or mishandling of the landscape are apparent. As a matter of fact, the campus is abundantly supplied with spots and vistas where the efforts of man and nature have been combined with pleasing effect. For one thing, Dr. Mills possessed happy vision in the way of trees, and either a sure intuition or mature knowl-



Music Building, Mills College, Berkeley, California



HILLSIDE SCHOOL, BERKELEY, CALIFORNIA. W. H. RATCLIFF, ARCHITECT

edge of their placing, singly or in groups, to obtain fine effects of light and shadow. During his lifetime he set out upon the campus a great number of different kinds of trees, which in these later years have grown to goodly size and add appreciably to the interest of the grounds and its several architectural groups.

Like its landscaping, the architectural destinies of Mills College, during its location in Oakland, have not always been guided by what is now rated sound advance plan practice. Within approximately half a century a score or more of structures have gone up under the direction of several different architects. These workers were of various degrees of ability and their concepts of what constituted good architectural practice were, of course, unalterably based and colored by the prevailing styles, designs and even whims of the several different decades in which they flourished and worked. Due partly, no doubt, to the fact that finances were usually a more or less pressing problem with the school, few, if any, buildings have been discarded, scrapped and replaced with new ones.

Walking about the grounds we plainly discern two or more buildings dating back to the 1870's.

Three or four are unmistakably of the 80's, while several others bear all the earmarks of being early and somewhat labored efforts in and versions of a dawning consciousness of "Mission" and Spanish principles. In 1923, and at a time when there could no longer be any doubt as to the inherent fitness of Spanish inspirations to the Western scene, Walter Ratcliff, Jr., was named official college architect. Ratcliff, in collaboration with the trustees of the school, has elected to lay out a program of future expansions based upon Spanish-Mediterranean influences, and his four major works to date—the Music Building, Ethel Moore Hall, the Art Gallery and Lisser Hall, now in process of complete remodeling—all follow closely these inspirations.

The fact that Mills College is architecturally a combination of the old and new may be a liability or an asset, according to the viewpoint of the visitor or critic. If he is an ardent worshiper at the shrine of strict uniformity and the stringent following of a preconceived plan, he would make away in all possible haste with the older structures of the campus, even though, as a whole, they give promise of many more years of practical usefulness. They represent, in one way, archaic periods in

(Concluded on page 30)

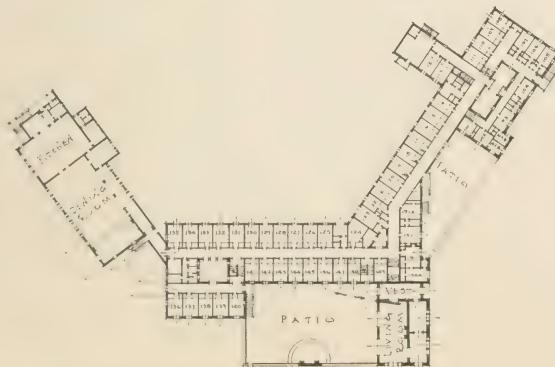
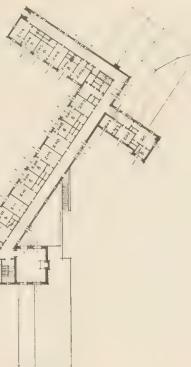


BERKELEY DAY NURSERY. W. H. RATCLIFF, ARCHITECT



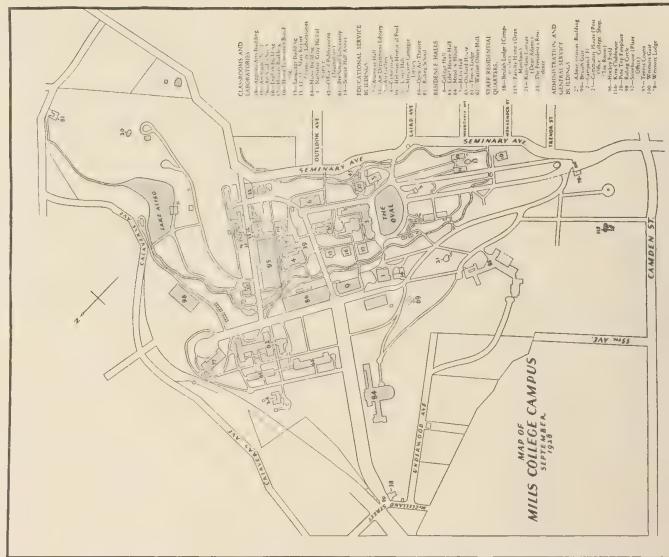
THIRD FLOOR PLAN

SECOND FLOOR PLAN



ETHEL MOORE HALL, MILLS COLLEGE, OAKLAND, CALIFORNIA.

W. H. RATCLIFF, ARCHITECT



MAPS OF MILLS COLLEGE CAMPUS, OAKLAND, CALIFORNIA.



PATIO OF THE PINES, ETHEL MOORE HALL, MILLS COLLEGE, OAKLAND, CALIFORNIA.

W. H. RATCLIFF, ARCHITECT



PATIO OF THE PINES, ETHEL MOORE HALL, MILLS COLLEGE, OAKLAND, CALIFORNIA.  
W. H. RATCLIFF, ARCHITECT



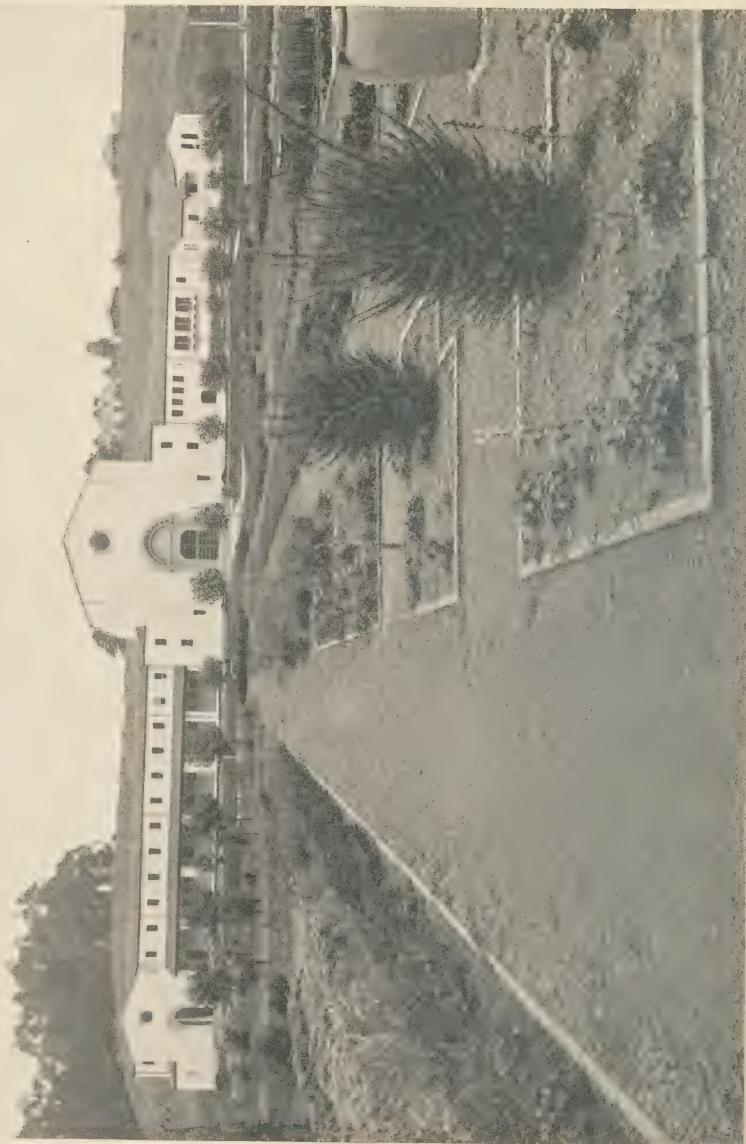
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ENTRANCE AND ENTRANCE HALL, ETHEL MOORE HALL, MILLS COLLEGE, OAKLAND, CALIFORNIA.  
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ENTRANCE TO MUSIC BUILDING, MILLS COLLEGE, OAKLAND, CALIFORNIA.  
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AUDITORIUM, MUSIC BUILDING, MILLS COLLEGE, OAKLAND, CALIFORNIA.

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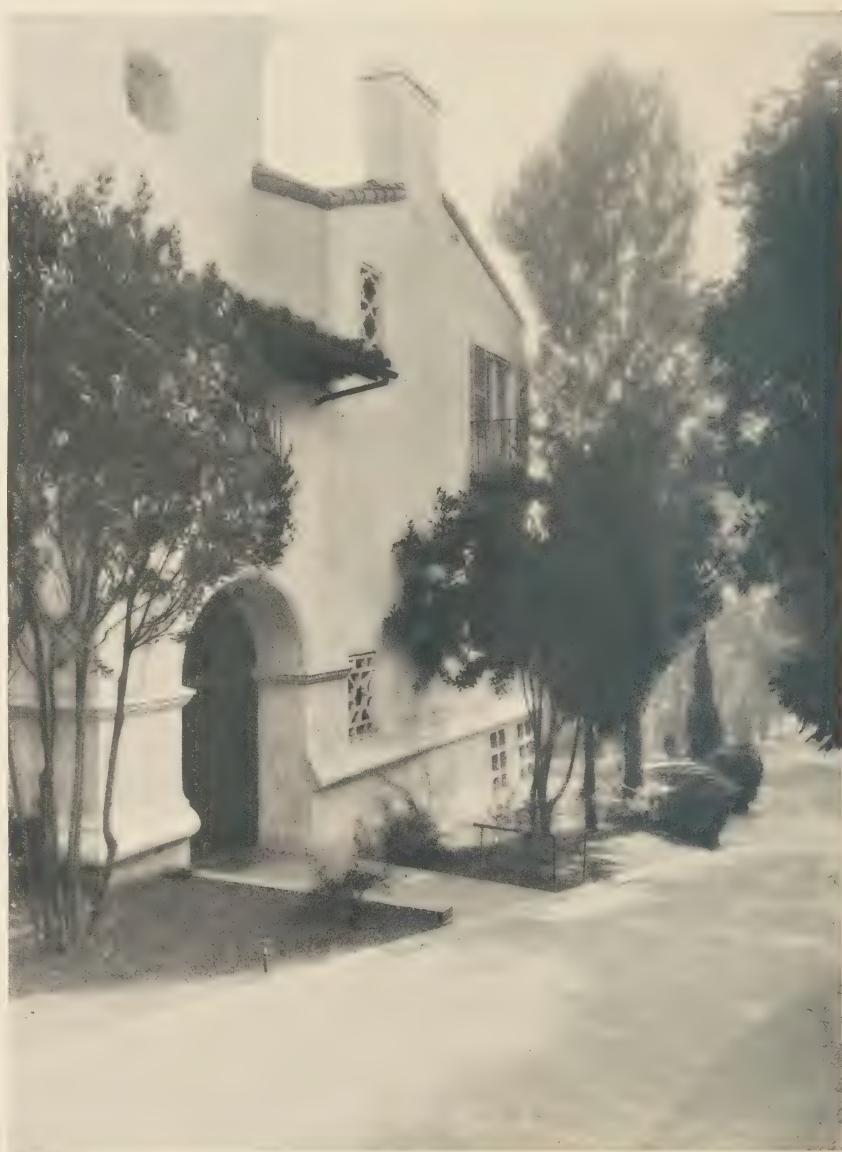
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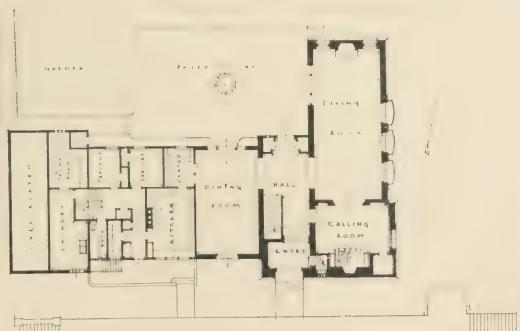
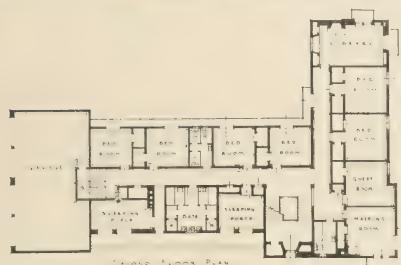
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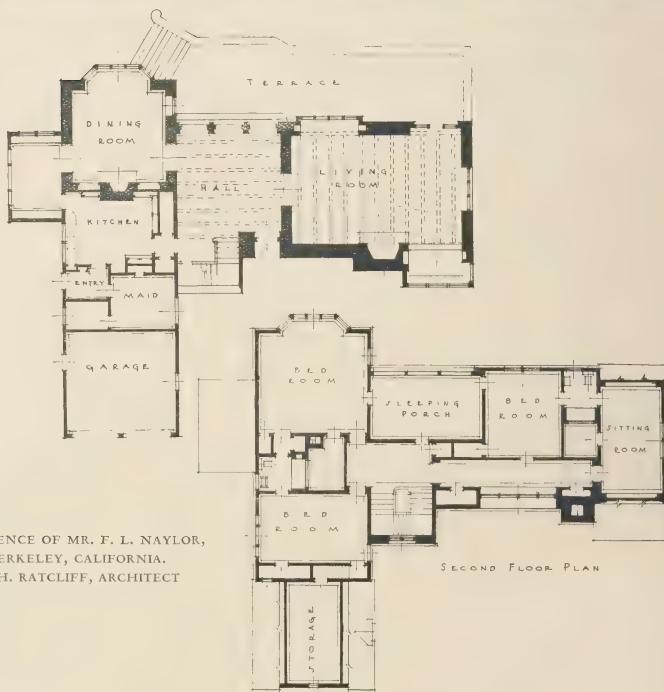
HILLSIDE SCHOOL, BERKELEY, CALIFORNIA.  
W. H. RATCLIFF, ARCHITECT



MAIN ENTRANCE, ALPHA PHI SORORITY HOUSE, BERKELEY, CALIFORNIA.  
W. H. RATCLIFF, ARCHITECT



ALPHA PHI SORORITY HOUSE, BERKELEY, CALIFORNIA.  
W. H. RATCLIFF, ARCHITECT



RESIDENCE OF MR. F. L. NAYLOR,  
BERKELEY, CALIFORNIA.  
W. H. RATCLIFF, ARCHITECT

SECOND FLOOR PLAN



ENTRANCE COURT, RESIDENCE OF MR. F. H. BAKEMEYER, BEVERLY HILLS, CALIFORNIA.  
ASA W. HUDSON, ARCHITECT



RESIDENCE OF MR. F. H. BAKEMEYER, BEVERLY HILLS, CALIFORNIA.  
ASA W. HUDSON, ARCHITECT



MAIN BEDROOM, RESIDENCE OF MR. F. H. BAKEMEYER, BEVERLY HILLS, CALIFORNIA.  
ASA W. HUDSON, ARCHITECT

## ARCHITECTURE OF MILLS COLLEGE

[Concluded from page 12]

American architecture; decades in which the art and its practitioners were rather wavering, uncertain and had by no means found themselves in the sense in which they have today.

Be this as it may, these productions of bygone eras are not entirely without justification for existence or merit. Wholly disregarding styles and examining them in the light of principles, even the most critical must set them down as being very able expressions of their kind, style and time. The many people who have guided the physical building of Mills College were apparently endowed with a solid measure of good sense, a certain feeling for proportions, an appreciation for sound materials and a realization of the hideousness of over-ornamentation. Considering the exteriors, interiors and details of furnishings and appointments of the several very old buildings about the campus, one perceived a general absence of extremes. Consequently, they grow old gracefully, adding a marked air of dignity, solidity and distinction to the ensemble.

Turning for a moment from the past to view the developments and particularly Ratcliff's four main buildings, as named previously, there is evident the Spanish-Mediterranean tradition in a stage where those who work in it have achieved the adjustment between the old and new; between Europe and Western American, which enables them to realize facile, individually vigorous expressions, while preserving the spirit of ancient sources. Ratcliff's idea in adopting a future building plan based on Spanish influences is the most logical procedure in that it provides a foundation for continued and ultimate development along

lines that will always be entirely in keeping with the historical associations, climate and topography of the immediate vicinity and the State in general. His technique and approach to the problem, as evidenced in the selection and handling of the sites, and in the details of design and arrangement of the Music Building, Ethel Moore Dormitory and the Art Gallery, indicate a well-defined aim to here create a group of Spanish-Mediterranean buildings of twofold purpose; one, to meet all immediate, practical considerations for the greatest possible benefit to the student; two, to create an environment and tradition that will contribute materially to the larger aims of the college as a mainspring of Western thought in material and idealistic values of life.

Returning again to the old buildings and considering them in relation to the new, Mills College becomes, as it were, a museum of Western architectural history from 1870 to the present day. Questioning reveals that the college is not wracked by any tearing-down craze for the mere sake of tearing down. On the contrary, it cherishes its old buildings, and while, with the passing of years, they will probably one by one disappear, the campus will continue for some years to include the old and new.

Viewed in this light, Mills takes first place as being architecturally unique among California's three great institutions of higher learning. The Berkeley campus is austere impressively in a logical, classical way. The Stanford campus, not without high points of interest, nevertheless, as a whole, smothers the beholder in deluge of brown stone. Mills College is, therefore, exceedingly fortunate in having preserved, by necessity or perversity, as the case may be, the greater majority of its old buildings, since it results in the campus being at once a comprehensive treasure house of Western architectural progress and a laboratory of the present wherein is being created a cultural, artistic and architectural center, peculiarly Western.

\* \* \*

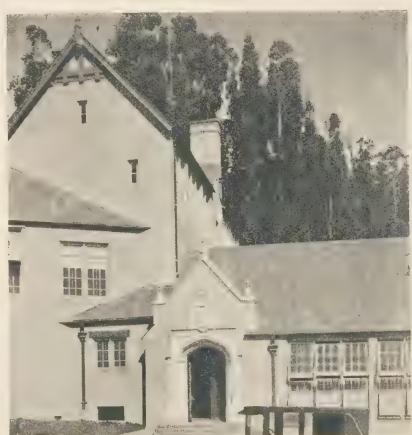
## SAN FRANCISCO DRAFTSMAN WINS PRIZE FOR RENDERING

Fred A. Nielsen, member of the San Francisco Architectural Club, won first prize of \$10 cash for the best group of nine drawings submitted in competition by the class in the Five Orders of Architecture.

The prize was given by the Architectural Club and was awarded at the annual banquet held September 14 in the club rooms.

The class, which has been active for three years, is under the instruction of James A. Magee, architect. He received his training in the Beaux Arts Institute of Design Class and in the University of California. Mr. Magee gives his instruction free, and any draftsman who is a graduate of high school is eligible to take the course. Twenty-four draftsmen are now enrolled.

A second prize of \$5 was awarded to Joseph Scoma, who was very close to Mr. Nielsen in the competition.



Hillside School, Berkeley, California. W. H. Ratcliff, Architect

# • EDITORIAL •

## After the California Convention

AFTER the din of conflict has died, the smoke of battle cleared away, it is customary and wise to sit down and figure out how much ground has been gained or lost, and what effect the engagement will have upon the future campaign.

Although the first convention of California architects was in no sense a battle, and only a conflict as to a few minor details of procedure, it is well to consider just what it accomplished and what are the prospects for the future.

The first—outstanding—achievement was the bringing together of architects from all over the State, and the discovery that the common ideals, tastes, interests, were strong enough to ensure a harmonious, enthusiastic organization.

Seldom has a convention been held in which so many delegates expressed opinions, participated in discussions, arrived at generally satisfactory conclusions; in which there were so little of the "steam roller" tactics, so little local or partisan politics. An unmistakable atmosphere of unity of purpose, of determination, of devotion to professional ideals and ethics, of interest in the public welfare, characterized the meetings.

As a result of this spirit of cooperation, definite action was taken on matters of organization, administration, policies, activities. All these matters appear to be clear and comprehensive, except that the activities outlined for the coming year must, of course, be governed by practical considerations. It is not to be expected that an organization in its first year can accomplish all its objectives. If the Executive Board, with its Council of Advisors, can get the machinery of administration into working order, can make a systematic allotment of the work outlined at the convention, and report some progress along the main lines, at the end of the year, the forming of the association will have been justified. If any one of the objectives should be realized, this first year, it would be a cause for devout satisfaction.

It is now twenty-seven years since the State act officially called "architects" into existence. This is the first organic evidence of that existence. It is a lusty seedling that promises healthy growth, given proper nourishment; as so aptly quoted by a keen and witty architect from San Diego, at the convention:

"What matter if your jobs be small  
And your rewards be few?  
Remember that the mighty oak  
Was once a nut like you."

## The Waste of Architects' Time

RECENTLY we made editorial comment on this page of the unbusiness-like way in which many architects dispose of their time.

A communication from one of California's leading architects was received after this appeared, in which he took issue with our comment. His argument has so much justification that it deserves a hearing. He says:

"In my opinion an architect's time is taken up by more unnecessary matters from outsiders than that of any other professional man or business man. It is the custom of every contractor and subcontractor, materialman, decorator, etc., to look to the architect to provide means by which he can pursue his business profitably. This may be all as it should be, but obviously it takes up a very great portion of the architect's time; and is it any wonder that, in the little time he has left to devote to the things he really wishes to devote himself to, he is not always able to be quite as businesslike as a man whose day is free from constant interruptions?

"I have sometimes been forced to tell people who wish to secure work of some form or other from my office that, if they would only give me a little time to attend to my work, it might be possible for me to do something for them, but if they insisted upon taking up all of my time, then obviously I would have no time left to do any work and would have no work to bestow upon anybody."

"This, of course, is a sort of proof ad absurdum, but is not entirely wide of the mark."

Every architect has had similar experience, has suffered the same annoyance. Yet in many cases the call is legitimate in that it brings information to the architect of new method or material, information difficult to convey except by actual demonstration or explanation.

There is, of course, a solution of this problem which can, if properly managed, prevent most of the evils and preserve most of the benefits of personal business calls. It is suggested in the very excellent paper presented by Mr. Edwin Bergstrom at the last A. I. A. Convention, and repeated at the first California convention, on "The Architect's Budget." In this paper Mr. Bergstrom emphasizes the importance of the architect's budgeting his time, and recommends a daily hour for receiving business calls, divided as their importance indicates.

# Proceedings First Annual Convention

The State Association of California Architects  
San Francisco, California



THE FIRST SESSION of the Convention of the State Association of California Architects was called to order by A. M. Edelman, chairman, Executive Board, at 11 a. m., October 5, 1928. About seventy were present. Mr. Edelman delivered the address of welcome. The chairman announced that a Resolutions Committee would meet at lunch time and invited anyone wishing to offer a resolution to submit it to this committee. The committee appointed was: Messrs. John Austin, chairman, Los Angeles; Mark Jorgensen, San Francisco; Chas. F. B. Roeth, Alameda county; Leonard F. Starks, Sacramento; Harry C. Collins, Palo Alto; J. Siebert, San Diego.

Secretary Wm. I. Garren read the proposed constitution and by-laws. Motion made, seconded and carried that the constitution and by-laws be referred to the Committee on Resolutions for report.

The chairman introduced John J. Donovan of Oakland. Mr. Donovan talked on "Present Unsatisfactory Situation from the Point of View of the State Board of Architecture."

The chairman then called upon H. Roy Kelley of Los Angeles, who gave his views on the "Present Unsatisfactory Situation from the Point of View of the Practicing Architect."

By motion duly made and carried the meeting adjourned at 12 noon to meet again at 2 p. m.

Members present were invited to lunch with the Executive Board and Advisory Council, in the mezzanine room of the Clift Hotel. Sixty members attended this informal lunch meeting.

The afternoon session opened at 2 p. m. Mr. Donovan made a motion that H. Roy Kelley's paper be referred to the Publicity Committee for its use and for distribution not only among the architects but among those interested in the movement of this association. Motion seconded and carried.

Mr. Garren advised that Fred Meyer, who had given able and continued assistance to the organization work of the association, was sick and unable to attend the convention. It was moved and unanimously carried that the secretary be instructed to send a telegram to Mr. Meyer wishing him speedy recovery and expressing regrets at his absence.

The chairman announced the appointment of a Committee on Convention for 1929, as follows: Winsor Soule, Santa Barbara, chairman; Jas. Dean, Sacramento; Wm. H. Wheeler, San Diego; Wm. O. Raiguel, Monterey; C. J. Ryland, Fresno; to meet after the present session in the Convention room.

The chairman called on Harris C. Allen, president Northern California Chapter, A. I. A., to speak on

"The Present Unsatisfactory Situation from the Point of View of the Public."

The chairman advised that he would deviate from the program for a moment to introduce a woman architect whom he had just noticed was present and who was one of the first to sign the roll as an active member of the association. The chairman asked the members to rise, and introduced Miss Bridgman, whom he asked to say a few words.

Miss Bridgman thanked the members assembled, and said she felt a little lonely at being the only woman architect present; that she was sure there were others who might have been at the convention. She said that there was a point which Mr. Allen did not mention; that it concerned architects who did smaller domestic work and was in connection with building and loan associations; that when she sent clients to them they were told by the building and loan associations that they could not carry out those plans for sum they wished to spend, but they would make a house just as attractive and bring it within the means the client wished to spend.

Regarding advertising, Miss Bridgman felt that the architects' buildings were their advertisements. She further stated that the profession of architecture could be advertised just as the doctors' profession was advertised in the newspaper recently, in an article regarding the health of school children and in another regarding their teeth.

The chairman next called on Wm. H. Wheeler of San Diego, president of the State Board of Architecture, to give his ideas on the "Need for Enforcement of the State Act."

The chairman asked John Austin of Los Angeles to report for the Committee on Resolutions. Mr. Austin reported, through Chas. B. Roeth, as follows:

"We beg to report that it was moved, seconded and unanimously carried by your Resolutions Committee that the constitution as presented to the convention this morning be recommended for adoption."

Motion was made, seconded and carried that the constitution as presented to the convention this morning be adopted, and this report of the committee be accepted.

"We beg to further report that it was moved, seconded and unanimously carried that the by-laws as presented to the convention this morning be recommended for adoption with 3 minor changes."

Motion was made, seconded and carried that the by-laws as presented to the convention be adopted, with the changes as outlined by the Resolutions Committee, and the report of the Resolutions Committee be accepted.

"It is the unanimous recommendation of the Reso-

lutions Committee that the present officers retain their offices until the 1929 convention." Moved, seconded and carried by the convention.

"It was moved, seconded and unanimously carried that the following resolution be presented:

"Whereas in contractual relations between owners and builders there is a lack of understanding upon the part of the general public to the provisions and effects of the California Lien Laws; and

"Whereas this lack of understanding often reacts to the financial disadvantage of the owner; therefore, be it

"Resolved, That it be the consensus of opinion of this association in meeting assembled that all California architects should thoroughly familiarize themselves as to the provisions of the State Lien Laws in order to be in a position properly to advise their clients regarding the desirability of requiring bond for the faithful performance of the contracts and to protect them against lien claims."

Moved, seconded and carried by the convention assembled.

Resolutions Committee was thanked and discharged by chairman upon motion of the meeting.

Mr. Hunt of Los Angeles: As one of those who have been working on the constitution and by-laws, and with the knowledge that the document will bear further study, I move that it is the sense of the meeting that the Board of Directors, through the chairman, appoint a Constitution and By-Laws Committee to further study the document and make at the next convention such recommendations, as to its rearrangement in certain places, as it may deem necessary and advisable.

Motion was seconded and carried.

Mr. Allen of San Francisco: I move that the State Executive Board be authorized to proceed with a legislative program according to their best judgment and that all suggestions be communicated to the board. Seconded and carried.

The secretary read the financial reports of the Northern and Southern Sections.

Motion made that the secretary-treasurer's report be accepted. Seconded and carried.

#### BANQUET, EVENING OF OCTOBER 5

The banquet was held in the Florentine room of the Cliff Hotel; 150 members attended and it was a huge success.

In the absence of Frederick H. Meyer, Harris Allen acted as chairman of the evening.

A musical program was rendered by Messrs. Austin W. Sperry and Chas. Bulotti with a number of songs, accompanied by Uda Waldrop at the piano. Mr. Waldrop also played some solos on the piano.

There followed some further entertainment by John O'Brien & Co.

Following the musical selections, Robert Newton Lynch, vice-president and manager of the San Francisco Chamber of Commerce, spoke on the "Value of Architecture to the Commonwealth of California." This portion of the program was broadcast over the radio by station KYA.

The following members spoke: Myron Hunt, "Support of the Association by the A. I. A.; Its Influence

and Guidance;" Albert J. Evers, "Experience of State Board Relative to Qualifications of Applicants for Certificates;" Howard G. Bissell, "Developing Public Appreciation for Architecture;" William I. Garren, "Prospects for the Future in the Practice of Architecture in California."

During the banquet there was an exhibition of architectural masterpieces by some of California's famous architects, including Myron Hunt, L. C. Mulgardt, Miller & Pflueger. The drawings were the work of a committee consisting of Messrs. Guttersen, Morrow, Ballantine, Wellington and Bycko.

The affair came to a conclusion following an illustrated talk on "Architecture of Denmark" by L. Mar-nus.

It was a most enjoyable affair attended by most of the prominent architects in the profession in California. The entire evening was marked by congeniality and fellowship. Considerable time was given to that portion of the program which was of a serious nature.

#### SESSION OF SATURDAY MORNING, OCTOBER 6, 9:45

A. J. Evers, vice-chairman, Executive Board, presiding.

Winsor Soule reported that, after giving the matter due consideration, the Convention Committee was unanimous in recommending to the association that the next convention be held in the city of Los Angeles.

Motion was made that the recommendation of the Convention Committee to hold the next convention of the association in the city of Los Angeles be adopted. Seconded and carried.

Mr. Wyckoff of San Jose: I move that the association express appreciation to the following persons and organizations for their assistance in making this convention a success: San Francisco Chronicle for its news items; KYA for its broadcasting; Messrs. Austin Sperry, Chas. Bulotti and Uda Waldrop for music rendered; Frederick Seid for having full page of buildings in Chronicle; Shasta Water Company for refreshments; Architect and Engineer for programs; Pacific Coast Architect for programs; Cliff Hotel management for courtesy shown; and that the secretary address a letter to each, expressing thanks. Seconded and carried.

The acting chairman invited discussion for activities of coming year.

Mr. Soule of Santa Barbara: Consideration should be given to the appointment of a special committee that might be called "Professional Cooperation Committee," which would get in touch with societies of engineers and contractors' associations and advise them what we are attempting to do, and see if we could not get their support.

Mr. Allen of San Francisco: As a rule, architects are not used to public speaking. There should be material furnished and advisors should be instructed, so that they can cultivate in each district architects to speak before the various organizations. There is nothing so effective as personal contact. Have visited several of the service clubs in towns such as Palo Alto, where town officials were present and meetings were given publicity in newspapers. Architects do not take sufficient part in these community affairs. No one is so well qualified to assist city planning, parking, developing of public buildings, schools, etc. We have an obliga-

tion to give service to the public. Material could be furnished from talks at this convention. Suggestion to Publicity Committee through the Executive Board.

Mr. Evers of San Francisco: All have to think architecture and boost architecture. Give papers at lunch clubs, etc. It is a menace to the profession to give partial service to contractors and clients. All should demand fair fee and full service.

Stanley Wilson of Riverside: I would like to receive a copy of all papers joined as one paper. Could speeches be sent to district advisors? If proper papers could be prepared for service club meetings, where legislators could be invited, we could get our matter before the legislators unconsciously. Publicity is given to papers read at club dinners—as news items.

John Austin, member Executive Board, of Los Angeles: The architect does not do his duty as a rule in the matter of city planning and other civic things. I never see an architect on any of the committees of city clubs. All trades and professions do their best to boost cities' work, but architects are never there. They should think of giving service as well as of their fee. We are not taken seriously because we don't take ourselves seriously. We should subscribe to funds, as lawyers and doctors do.

Irving Morrow of San Francisco: Re speculative building. These buildings are built because people buy them. The association might undertake a well-planned campaign of public education.

Louis Schall of San Francisco: Suggested written promise in connection with fee-cutting. Minimum fee to be arrived at by committee.

Mr. Evers, chairman: This has been tried and found wanting. Younger men charge less and there are differences in quality of services. Members should be educated to have self-respect, and to know that their services are worth something.

Mr. Angel of Los Angeles: Term "specialist" means more to the public than "architect." Am specialist in school work and have not seen much price cutting. Should impress client with idea of service instead of fee.

W. I. Garren, secretary-treasurer: The small-house bureau as outlined by the A. I. A. is a strong need in every city. It should be adopted by cities like Los Angeles and San Francisco, and be modified for smaller places to suit the needs. The profit it will bring to the community will be great.

Newspapers and contractors trade on the fine work of the architects. They take buildings like the city halls, public libraries, banks and other buildings and work up big advertising schemes, and contractors put in their ads. The architect's work is pictured, appears in the paper, and unless the architect is willing to pay to have his name appear, the leading journals will not show it. A remedy might be effected by the architect copyrighting all of the photographs and plans of his building.

Re architects working without supervision. A scheme of bonding architectural services might be worked out. Could the association do this? If we would establish some sort of bond—say, \$5,000—and issue to any architect so that he might put it in his office and give every client a bond guaranteeing the owner against

loss from dishonesty, negligence, etc., where full architect's service is given, it might be helpful. Unless full service were employed, the bond would not be effective.

Regarding the present unsatisfactory financing of buildings. The building and loan associations, mortgage companies and other money lenders build up a profit on loans they make by sale of securities of bonding and mortgage companies. They assist contractors and promoters mostly and put the largest possible mortgage on a building. The purchaser of a bad building has only one possible chance and that is the enhanced value of the real estate.

Condition could be met in this way: Have clinics in architecture. We should give a certain part of our time to the public, and inform them how to finance themselves. An impartial agency should advertise any inflated appraisals and loans.

In Chicago are some individuals (personal profit motives) who have the endorsement of one of the committees of the A. I. A. called the Bureau of Certified Building Registry. They will certify to the public or mortgage company or bank the real value of the building in all details. They will give a mortgage company a certified appraisal of a building (in any place). Through the A. I. A. we might certify the buildings that are properly built by placing a seal on the buildings that are built under full control of an architect. The individual architect could be given a certificate that he can keep, with copy to the owner. Surety bonds should be advertised. The national surety company has advertised the architects and would probably cooperate.

There are a number of building failures in San Francisco and Oakland on account of promotion schemes. San Francisco has only 40 square miles, much of which shows poor architecture, both in the business and the residential district. Promotion schemes should be stopped before it is too late. San Francisco should take means to stop it.

Mr. Reid of Berkeley: There are objections to small-house service. People copy plans. Also objections to A. I. A. contract forms on the ground that anyone can purchase them.

Mr. Hunt of Los Angeles: I believe that there will be too many architectural schools and colleges. The people have more money than taste. No background of culture. This association could have a definite campaign looking toward the giving of lectures in high schools by men who know the work, and courses of lecture in minor colleges to prepare clients to understand the work of those taking up the profession in the colleges at this time. Rather than have more colleges of architecture, we need more training of the people to appreciate the work of men who are being trained as architects.

Mr. Soule of Santa Barbara: The only practical way is to establish definitely a speakers' bureau, where one may turn to get such information. Mr. Allen might be asked if he would not head a speakers' bureau to furnish speakers.

Mr. Evers of San Francisco: This matter will be referred to the Education Committee. A standard course could be prepared and provide architects in different

parts of the State. High schools would be very glad to get a course in architectural appreciation with a short history of architecture.

Howard Bissell of Stockton: I move that it is the sense of this meeting that one of the definite activities of the association for the coming year shall be the establishment of a course for the appreciation of architecture, which can be sent out to the various parts of the State and given in the high schools under the auspices of the association. Seconded and carried.

The secretary read the names of each advisor and asked that all those present arise at the call. Present were: Marshall R. Lawson, Long Beach; Stanley G. Wilson, Riverside; J. S. Siebert, San Diego; Winsor Soule, Santa Barbara; Wm. F. Herbert, Santa Rosa; Howard G. Bissell, Stockton; Henry C. Collins, Palo Alto; Leonard F. Starks, Sacramento; Ralph Wyckoff, San Jose; Wm. O. Raiguel, Monterey county; C. J. Ryland, Fresno; Ralph D. Taylor, Susanville; Jas. T. Narbett, Richmond; Chas. F. B. Roeth, Alameda county; Mark T. Jorgensen, San Francisco.

Each advisor said a few words and gave the condition of collections in his district.

Edwin Bergstrom of Los Angeles, treasurer of the American Institute of Architects, read a very interesting paper which he had prepared for the annual convention of the A. I. A. in St. Louis, last May, on the "Architect's Budget."

A motion was made that the work of the Executive Committee to date be ratified by the convention. Seconded and carried.

The meeting adjourned October 6, 12:30 p. m., to meet at the call of the Executive Board officers.

On the afternoon of the 6th a number of the delegates were entertained on a motor trip through Burlingame and Hillsborough to the country place of Garfield D. Merner (winner of A. I. A. Honor Award, 1927).

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#### WELCOMING ADDRESS

BY A. M. FEDELMAN  
Chairman Executive Board

 GENTLEMEN of the architectural profession, members of the State Association of California Architects, I greet you and in doing so I desire to express my thanks and appreciation for the honor you have conferred on me in electing me your first Executive Chairman and I extend a hand of welcome to all in attendance at this memorable gathering.

This is a day for rejoicing, for it is the opening of the first convention of a pioneer association of California architects. This is an assemblage of men from all parts of the State and it is the first successful attempt at organizing an association of all architects.

We, as architects, have been backward in emulating the example set by other professions who are organized for public welfare as well as for their mutual benefit, but now we are awakened to the fact that individually we can accomplish very little and only through organization can our aims and objects be realized.

What are our aims and objects? They are:

To unite in a close fraternal association all the architects in California.

To study the problems of the architectural profession as affecting the public welfare in California.

To disseminate among the architects the ideals of our national body, the "American Institute of Architects."

To inform the public of the value of an architect's services and the significance of his title "architect" in California.

To protect the heritage of natural beauty of our glorious State and to assure to the Commonwealth of California that the structures reared by man will enhance and protect that natural endowment.

To extend those high qualities of art and architecture, present in our public buildings and palatial homes and for which our State is now famous, to the small dwellings, the apartment houses and our commercial structures.

To stop the disfigurement of our cities with unsightly buildings, and to assist our public officers in a proper development, that our cities may in the future be light, healthful and enjoyable as a place to live and work.

To develop the arts of sculpture and painting in our buildings and public places.

To cooperate with kindred professions and associations and the manufacturers toward securing good building by a program of good architecture, sound engineering design, good construction and the use of good materials.

To protect by good architecture and sound construction the interests and security of the investing public, the banks and all financial institutions.

To further legislation designed to safeguard the public in matters of safety, health and sanitation in buildings and to actively oppose legislation on these matters which is contrary to the public interest.

This association is but in its infancy and it already shows its strength both in number and enthusiasm. Since its inception last May the organizers, preliminary officers, permanent officers, with the Executive Committee and Advisory Councils, have been working incessantly. Semiweekly meetings have been held to whip in shape a constitution and by-laws and other important data for our guidance. Its members are responding very favorably to the calls made by the Executive Board and shows all earmarks of continuing to be a healthy, successful and permanent association, organized for the benefit of the citizens of the State as well as the individual members. Architecture is defined as the art of building with safety, combined with a view to beauty and magnificence. Architecture is the oldest of the arts. Its first manifestation was at the beginning of civilization, when mankind prepared protection from the elements. Later on architecture became a necessity and today it is the only one of the arts that is a necessity. All others are luxuries.

In order to protect and safeguard the public from the incompetent builder and architect and in order to promote sound architecture, laws had to be enacted and the pioneers, our predecessors in this noble profession, after untiring efforts, had in 1901 an act passed by the State Legislature regulating the practice of architecture. It required a great amount of labor and exertion on their part to accomplish it and, fortunately, it is a good act handed down to us, and now with some modifications which we hope to make it will be much better. Regarding this present act and the proposed amendments to it, I will not dwell. The subjects are to be handled later on in the program by able speakers.

We have prepared an excellent program for your consideration, and I specially request and urge all representatives to attend the sessions on time and to participate in its deliberations, so that the business can be expedited.

Again, my friends and fellow members, I welcome you and thank you.

THE PRESENT UNSATISFACTORY SITUATION  
FROM THE POINT OF VIEW OF THE  
STATE BOARD OF ARCHITECTURE

ADDRESS DELIVERED BY JOHN J. DONOVAN



FRIENDLY REMARKS by Mr. Edelman make the order to speak more easily filled. The subject assigned to me is, "The Present Unsatisfactory Situation from the Point of View of the State Board of Architecture."

Regarding this situation there are two essential points that might be mentioned and discussed which exemplify the irritation of that unsatisfactory situation. One is the impotency of the State Board of Architecture to cause general enforcement of the State law governing the practice of architecture. The other, equally as essential, as I see it, is that the State Board of Architecture has no control over the expenditure of the funds which pass through their hands and which should rest with them for disposal to pay legitimate expenditures and aid in the enforcement of the law.

Referring to the first, it is common knowledge that, notwithstanding the law, men practice architecture in the State of California without a certificate with impunity. This is due largely because of the attitude of mind of the judges presiding in many of the lower courts regarding the law and its enforcement. There have been some convictions which have given strength to the law; on the other hand, there has been flagrant disregard for the enforcement of the act by some of the judges of the lower courts, whose maudlin sympathy prompts them to view the act as one that prevents a man from making a living for himself and his family. They lose sight of the real purpose of the law, which is to protect the public and safeguard the lives, health and happiness of the people of our State.

Some time ago it was believed that, if the law was changed so as to make it more drastic, enforcement would be more effective. However, in discussing the matter with members of the legal profession, as I have of late, I find they advise against a more drastic law on the ground that, when an enforcement is considered excessively drastic and heavy penalties are attached to conviction, it is very difficult to obtain convictions. In other words, drasticity could easily nullify enforcement.

What we should endeavor to accomplish are effective convictions and a recognition for the validity of the law, just as is recognized in our traffic laws. For instance, if a man parks in front of a garage or in other places where such parking is a violation of local ordinances of State laws, or if, for speeding, he is fined a nominal fine or receives a nominal sentence, it is very likely that the offender will be very careful of his conduct when driving an automobile. So, too, if we are able to obtain convictions where men disregard the law relating to the practice of architecture and those convictions are consistent with justice, we can rest assured that the number of violations will diminish and probably cease to exist eventually, excepting possibly in isolated instances. That is one reason for this organization, namely, the State Association of California Architects, for coming into existence. This organization is the hope of the State Board of Architecture and I personally feel it is the hope of the profession as well.

Now, touching for a moment on the other impotency, namely, regarding the control of the funds. The very fact that we are not able to use the funds to bring about prosecutions, or to employ special investigating agents to aid in prosecution, is something that the State Association of Architects will help to remedy, and there is no question in the minds of the members of the Board regarding this. The proposed amendments to the law embrace this remedy and your State Board will function much better because of the added influence given to their deliberations and actions.

I do want to say to you, as a member of the State Board,

and I feel I can speak for the other members of our Board, that it is cheering indeed to see so many members of the architectural profession at this meeting. It is cheering to observe the splendid response you have made to this call. It shows that you are intensely interested in the welfare of the profession and this means, of course, you are acting in a way to develop the individual's welfare as well. To me that is one of the most cheerful and hopeful signs that resulted from this movement of banding together all architects in the State of California, so that by their union the public has greater protection, the law will bear more respect, the standards of fitness among the members of the profession will be raised, and the welfare of the men of the profession, both individually and collectively, will be improved, and I am very happy indeed to be part of this very auspicious movement, which is bound to mean so much to the State, our people and ourselves.

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THE CALIFORNIA SITUATION FROM THE POINT OF VIEW OF PUBLIC UNDERSTANDING

ADDRESS DELIVERED BY HARRIS C. ALLEN

THIS SUBJECT of public understanding—or, rather, misunderstanding—is no new thing to the profession here. It is affected by the condition of the large illegitimate practice prevailing, in three main divisions: one, regarding the public press; one, the general public; and one, what I might call public contacts of architects with such concerns as realtors, chambers of commerce, material dealers, and a great many other organizations, in connection with building activities.

First, the press is always prejudiced against legitimate architects, and I believe that this is quite largely due to the prevalence of illegitimate architects. Architects, of course, cannot advertise, and the press looks upon it, naturally, from the commercial point of view, and they publish very much less work of real architects. They praise the poor work that is done; they very seldom print architects' names; they are much more interested in furnishings and decorations than design and construction. The actual result of this is that the community develops architecturally, not with the help of the press, but in spite of the press, and in spite of the fact that the press does not recognize its obligation to the community in this respect. The papers give correct and educational comments on music, fine arts, the drama and literature, and it is quite obvious that if all buildings were designed by competent men, the press would unavoidably take a different attitude.

The general public is getting more and more interested, but very much confused, and the more intelligent laymen disapprove of a great deal of building that is going on, and are inclined to blame the sins of our imitators upon the profession. They do not discriminate. Their opinion of architects is definitely lowered by a lot of the terrible work they see around them.

It happens that in part of my time, spent in connection with an architectural publication, I see letters and I have interviews and am in touch with the general public outside of my professional capacity, and I find that they are constantly confusing architects and designers and the untrained, incompetent men. They often ask where they can get books of architects' plans and where they can get means to improve the contractors' plans that are given to them.

Another matter is that of unfair competition, in which the owner gets free choice of plans. We are all familiar with that condition, but I think perhaps we don't realize it is leading unfortunately to more and more private competitions among real architects, which is brought about by the efforts and offers of unlicensed men, contracting firms, etc. As regards our contacts with the public in the form of real estate men

and other people concerned more or less with building, you would think that these men ought to know better, but they don't. With few exceptions, they are ignorant of professional ethics and the relations of architects with each other; and this is largely due to the unethical practitioners who have no scruples about cutting fees or offering commissions.

Chambers of commerce and a good many other organizations of business men are apt to look upon architecture as a business rather than a profession, and, instead of an asset to the community, they look upon it as a burden, or at least as merely one of the businesses that is supported by the community.

This present disregard of the act to regulate architecture is so closely connected with the misunderstanding of architects and architecture that it suggests the description of charity, "It creates half the suffering it relieves, and cannot relieve half the suffering it creates."

We all know that there is a great obligation on our new association to work for a better public understanding, which will grow increasingly easier as the practice of illegitimate designers and builders decreases.

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### THE CALIFORNIA SITUATION FROM THE ARCHITECT'S POINT OF VIEW

ADDRESS DELIVERED BY H. ROY KELLEY



INCE my practice is mostly in the field of residence work, my observations are based largely on the situation as I have found it in the residence field. As we all know, a very small percentage of houses are planned or designed by architects, so it is there that the large percentage of incompetent designer-builders are doing the greatest harm.

Let us consider for a moment the problem that faces us today in the planning of a home. Economic changes resulting in the increased cost of materials, as well as the increased cost of maintaining labor and servants, have forced upon us economic changes in the size of our homes and the small home of today has become small indeed. This means that it should be compact, economic in its distribution of space and economic in its use of materials; but withal it should be livable, convenient, simple in form and detail, and should have such character as to make it acceptable to both its occupants and the community at large.

In the design of our homes we have borrowed from the French, English, Italian and Spanish. A study of the English cottage, the small French, Italian and Spanish house, the New England Colonial house, the Pennsylvania farm house and the early California house shows the utmost of simplicity in character, form, detail and construction. If we will analyze the best examples of these types we will see that it is this very simplicity which causes us to admire them.

The causes prompting these early people to develop these simple types of homes were a result of economic and social conditions. They were simple and modest people, yet they had appreciation for the livable qualities of a home. They had little skilled labor; they had to pay attention to economic considerations; and in most cases had to build their homes as quickly as possible. These causes resulted in their simple, modest and unassuming houses, which, by virtue of those qualities, are as beautiful and charming today as when they were built.

And so, if we, today, will take a lesson from them, be prompted by the same considerations as they, make economy a matter of simplicity of form and detail rather than the use of poor materials and outrageous construction, then we will build homes that will "live" instead of being "out of date" within a few years.

The successful designer of homes has learned this. Simplicity in plan, detail and construction, modesty and restraint in the use of ornamentation and embellishment (all of which

make for greater economy and character), are, or should be, part of the architect's training.

But has the "jerry-builder" or the "designer-builder" the ability of background of training to qualify him to meet this problem? Is he not, almost universally, building the most vulgar, elaborate, ornate, uneconomically planned houses, and keeping the cost down by flimsy and dishonest construction?

I think that right here the architect's objection to the designer-builders should be clearly stated. The architect does not object to the designer-builders as such. He objects to them as a class, because, as a class, they are totally unqualified to do the job they are pitifully attempting to do.

There is no class of men in public life who are more interested in their work, or have a greater desire to give satisfactory service, than the architects. As a class they love their work, they are self-sacrificing, studious, hard-working, desirous of giving the utmost in service and satisfaction, and they work religiously to obtain buildings which will be as beautiful and well constructed as their ability will permit. Almost unquestionably they will waive the matter of expense of production where that becomes necessary to obtain justifiable results.

Contrast this, then, with the class of builders, designers, real estate organizations and others who are attempting to do the work of the architect. In the first place, they are purely commercial in their organization and in their motives. Their object is too often, not a question of how well they can plan and design a building, but rather how quickly and economically they can do it for the fee involved, which in most cases is entirely inadequate. They are seldom qualified by education, training or experience to handle the problem of plan, design or construction, and they have little comprehension of the necessity or advantage of study and research. Their method is either a feeble and pathetic attempt to copy successful examples of the architect's work or an attempt to create something unusual, the result of which is hideous in mass and color, outrageous in construction, wasteful of labor, materials and space; a defiance of all the principles of good planning, correct design, propriety, dignity, sobriety and livableness; and, above all, completely out of harmony with its environment, and a disastrous depreciation of surrounding property values.

Let us trace the origin of most of our designer-builders.

Post-war prosperity and our tremendous increase in population have contributed in large volume to our construction industry, principally the building of homes. The number of buildings necessary was at first greatly in excess of the capacity of architects. It was but natural, then, in such a heyday of building activity, that most of our architects were very busy designing the larger buildings and had a tendency to overlook the residence field. Those who had made a reputation for themselves for residence work found themselves well supplied with large houses to do, and found it inexpedient to devote attention to smaller homes.

The younger men in the profession who were qualified to do the smaller homes were tempted to linger on in the employ of the larger architects, rather than take the responsible step of establishing themselves.

The result has been that someone has had to take over the job of design in connection with the tremendous volume of home construction, which has always been, and always will be, our greatest and most consistent construction activity. How has this been done and what are the results?

Every enterprising shoe merchant or drug-store clerk who has come from the Middle West to this land of sunshine, finding his own field overcrowded, has looked around for some better business opportunity. It is only natural that he should hit upon our biggest and most active industry—building.

Having nosed around and gotten a smattering of super-

ficial knowledge of building, and with a small amount of capital to invest, he soon takes a flyer and we then have another "builder" in our midst. Having built one or two houses and having become familiar with blueprints, he soon becomes very bold, and his next step is to attempt the designing of a few houses himself. He is now a "designer and builder." His one aim is to make money; the more the better. He is not primarily interested in, nor by experience capable of, planning with economy, using materials properly, or designing attractively, all of which are fundamental bases of the architect's training. He has not the love of building attractively and well, which is the propelling force of the architect's endeavors. And, most unfortunate of all, the man for whom he builds has no expert supervision of the work by which to know that he is getting what he is paying for. The net result of this system has been a tremendous mass of poorly planned and poorly built houses, in which initial waste and subsequent costs of maintenance and repair are not only huge but inexcusable.

These so-called "designers and builders" have used every trick of advertising and publicity to sell themselves to the public, one of which has been their advising the public to leave out the architect, thereby saving an unnecessary commission. The architects in turn have done nothing to controvert this, and enlighten the public as to what constitutes the real services of an architect, the economic and esthetic benefits that accrue to the client who employs one.

The architect has learned what it costs to plan and supervise the construction of different types of buildings, and when the designer and builder, real estate builders or others undercut that fee by 60 or 80 per cent, the architect knows that they cannot give adequate service; in fact, they have no comprehension of what adequate architectural service is.

The big difficulty is that the public, in the mass, is indiscriminating and unable to distinguish good service or good construction from bad, until it is too late. Most people are inclined to place architectural service entirely on a basis of price, without the realization that they are penny-wise and pound-foolish.

I have an intimate knowledge of many cases where a designer-builder was chosen in preference to an architect because he agreed to perform the service for a ridiculously low fee, or for no fee at all—presenting the anomalous offer of "free plans."

A study of the completed work showed a result not only impotent and nondescript in character but extravagant in purposeless ornamentation, poorly constructed, poorly planned, wasteful of materials, labor and floor space, adding not only to the initial cost but greatly multiplying the servant problem or cost of maintenance. These added costs would have paid a good architect's fee several times over.

Then there is the question of the value of the building as an asset. The National Association of Realty Boards in its recommendations to prospective home builders advises the selection of an architect, stating: "A good architect is worth his weight in gold."

An analytical study of fine residence districts discloses the fact that those which attain the greatest appreciation in value are those which have been improved with not always the largest homes but the best-designed homes. The best residence districts will show that nearly 100 per cent of the homes have been designed by architects.

On the other hand, countless potentially fine residence districts have been unalterably ruined and property values everlasting depreciated by the misguided types of homes that have gone in—designed by those who have no more business designing homes than a blacksmith would have in performing a surgical operation. This is an injustice to the property owner and he should have a means of protection against it just as he has been given the protection of zoning,

which, by the way, was at first regarded as unconstitutional but sustained by the courts.

As I have said, we are not prompted by motives of envy and jealousy in our objection to the designer-builders. Many designer-builders have become certificated and are now architects doing creditable work. It is the incompetent designer-builder we object to, the one who has no ability or training and merely attempts to copy the architect's work.

Wallace Neff did a very interesting house with a circular entrance motif, well proportioned and the house was large enough to stand it. Within six months the landscape was infested with miniature bungalows all designed in the silo-Spanish style and paying court to a round house.

Someone else designed a well-proportioned house with a portion of the second story overhanging. Again the designer-builders got busy and soon we had a plague of houses badly broken out with over-developed second stories. And, likewise, some of George Washington Smith's and others' motifs have been misinterpreted and we have with us—pointed arch studio windows, deformed egg-shaped landscape windows, parasitic second-story chimneys, bunion-buttresses, skyhook balconies, and other monstrosities, to say nothing of what has descended upon us in the countless ready-cut, lumber company and mail-order designs, with a mixture of igloo-Spanish, prehistoric English and box-car Aztec, garnished with gangreen, woodwork, hot tamale roofs, immoral ornaments and jazzy paint shouting aloud in its glamor.

These designers have out-architected the architects, and the poor misguided public in its quest for something different has ravenously eaten it up and then acquired an awful stomach-ache.

And the most woful part of it all is the criminal manner in which they build. They wrap up the worst kind of junk in the most enticing sort of a gift package. I have watched many of their houses under construction. I have seen the worst kind of framing, construction, plumbing, concrete work and plastering, embellished with the most expensive and enticing decoration, colored tile, wood paneling, beamed ceilings, carved woodwork, colored bathtubs and all other kinds of bait, to ensnare the poor gullible public with houses which are healthy looking but badly diseased inside, needing constant medical care for the duration of their short lives.

The architect is temperamental and by force of his training adverse to such practices and it hurts him to see such practices going on. That is why he objects to the "designer-builder." His objection is based entirely on the grounds of the incompetency of designer-builders as a class to qualify for the work they are attempting to do.

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#### PROSPECTS FOR THE FUTURE IN THE PRACTICE OF ARCHITECTURE IN CALIFORNIA

BY WILLIAM L. GARREN

O SPEAK of the future presupposes a past differing from what the future might be. If the past is a happy one, obviously it continues as a past without the necessary future. It is the law of moving bodies and conservative society that prevents changing a happy past to an uncertain future.

It so happens in the case of architecture that the happy past, created so many centuries ago, is in such remote places that neither we nor the public here and now can benefit by it. The recent past or the present modern period (as differentiated from older modern periods) is a period of great and glorious finance with a necklace of art and architecture, sufficient to ornament the surface and mislead the unsuspecting public.

California has had the era of builders doing California bungalows and Mission houses. They were followed by an era of real estate developers. These hydraulic pioneers applied their wash of promotion and extracted the down payments, leaving the dross of ugly, cheap, prize-package houses to wither

in the autumn of depreciation and obsolescence. In the end these houses in many cases reverted to the mortgage holders. These were the schools, the public schools, for the "Jerry builders," supported by public instalments, and graduating promoters, designers, architects (N. C.), financial engineers and building detractors.

Homes for the graduate builder were in too small units. People annoyed the builder with demands for pink in place of white; others demanded tile roofs; and still others, reading the latest *Vanity Fair*, wanted dressing tables in their shower baths, or perhaps green toilet seats. These things were disturbing, to say the least.

In desperation the detractor searched for a larger commodity to sell—new prize package—disguised in first-year income, high interest return and rentals. The commodity presents itself in the tenement house. The tenement house, misnamed by social agencies, has been renamed apartment house by promoters. The apartment offers an opportunity to make a grand or multi-dwelling where the ladies can come and rent, but not annoy the builder with changes. The mortgagee may inquire of value, but never of quality or cost. The purchaser is pleased to pay 10 per cent down and let the rents do the rest. In the prospectus, the rents pay the light, heat, water, insurance, taxes and what-not, and at the end of ten years the prize pays for itself and the owner retires (to the poorhouse) to enjoy the years of perpetual prospects which never materialize.

One moment—where does architecture come in? Is not this an article on architecture? Yes, oh, yes, the apartment house has architecture in the form of marble steps, perhaps a mahogany door with leaded bevelled glass and side lights, and paneled entrance hall with crystal fixtures, and here, dear public, the architect is discharged and the designer or speculator completes the picture.

Oh, what a past with these virgin hills of San Francisco, overlooking the bay and ships and Golden Gate, and many beautiful cities of California, with streets, sewers, lights,

gas, electricity and street cars, all paid for by taxes out of public funds! These hills of California cities beckoned the charitable and art-loving speculator to come and dig the gold.

And in the presence of this ever-continuing desecration the architects are apathetically lending their support, furnishing plans without supervision, architecture without study and service without profit. Invested millions and miles of tenements await the only day of promise when the enhanced value of the land will absorb and wipe out this terrible waste—obsolescence.

After years of effort and struggle against an uninformed public, the Tenement House Law was passed. The public, sitting back, enjoys this new-won security—security from what? Security from tuberculosis and ill health, and nothing more. The Tenement House Law, instead of being the minimum and the guide, has become the standard and the rule.

The Tenement House Law, if carried out to the minimum of courts and rooms and shafts on interior lots in California cities, leaves nothing but certain and preordained architectural obsolescence as its result. Such buildings cannot be lighted properly—cannot be ventilated properly and cannot give sufficient privacy to tenants to endure the competition of newer districts, newer buildings and modern improvements. These buildings have been conceived on a first-year rent basis, a five-year architectural program, a two-year non-repair plan, a one-year second mortgage, and 8 per cent interest, 2 per cent of which is discounted into the cost. The owner has no alternative other than horse-trading into a better position (such apartment houses, because of their failure, have developed the custom of real estate trading or gambling) or holding and taking the eventual loss. A fortunate circumstance at times, in the form of enhanced real estate value, overtakes the depreciation and pays the loss.

A study of the building permits for the city of San Francisco for the first 8 months of 1928 discloses a deplorable condition, shown in the table at bottom of page, with re-

[Concluded on page 53]

\*TABLE SHOWING VALUE OF BUILDING PERMITS FOR EIGHT MONTHS, 1927-28

Classification	Total value Dollars	Value of work done with full architect's plans and supervision	Value of work done with architect's plans and supervision	Value of work done without architect's plans or supervision
Homes under \$7,000	\$ 3,920,000	\$ 170,000	\$ 300,000	\$ 3,450,000
Homes and flats over \$7,000	1,290,000	610,000	310,000	370,000
Apartments and hotels	8,980,000	2,020,000	3,100,000	3,880,000
Hospitals, banks, theaters, public and semipublic and office buildings	1,450,000	1,250,000	.....	200,000
Commercial, stores, industrial, miscellaneous	4,550,000	1,150,000	.....	3,400,000
<b>Total all work</b>	<b>\$20,190,000</b>	<b>\$5,200,000</b>	<b>\$3,710,000</b>	<b>\$11,300,000</b>

\*TABLE SHOWING NUMBER OF BUILDING PERMITS FOR EIGHT MONTHS, 1927-28

Classification	Total number of buildings	Number of buildings done with full architect's plans and supervision	Number of buildings done with architect's plans and supervision	Number of buildings done without architect's plans or supervision
Homes under \$7,000	900	52	50	798
Homes and flats over \$7,000	135	27	22	86
Apartments and hotels	135	55	40	40
Hospitals, banks, theaters, public and semipublic and office buildings	200	130	..	70
Alterations	300	62	10	228
Commercial, stores, industrial, miscellaneous	114	20	5	89
<b>Total permits</b>	<b>1784</b>	<b>346</b>	<b>127</b>	<b>1311</b>
<b>Total percentage as above</b>	<b>100%</b>	<b>19.3%</b>	<b>7.2%</b>	<b>73.5%</b>

\*NOTE: This information was taken from the record of San Francisco building permits. Although not required to, most architects handling work put their names voluntarily on all permits. Due to the above prevailing condition, the table may contain slight errors.



# TEMPLE OF VESTA

CHARLES E. DIAZ, INC.  
MANAGERS  
SEPTEMBER 1, 1927

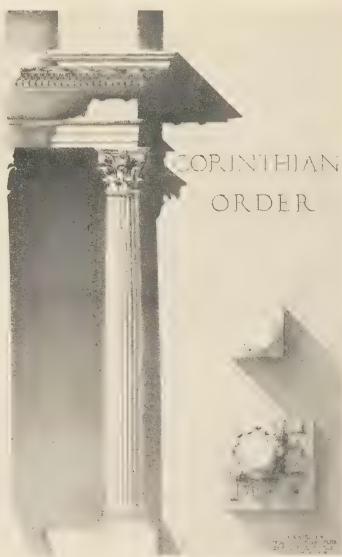
PRIZE RENDERING, THE CORINTHIAN ORDER.  
F. A. NIELSEN, SAN FRANCISCO ARCHITECTURAL CLUB



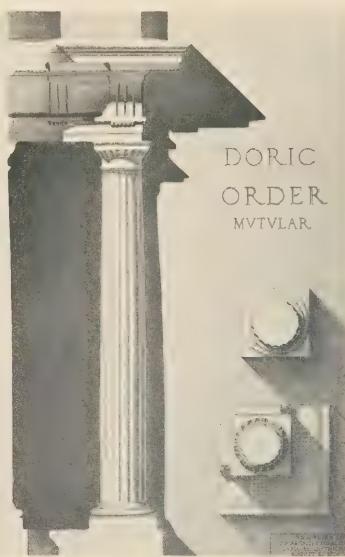
# ERECHTHEVM

CHARLES  
ARCHITECTURE  
SAN FRANCISCO  
CALIFORNIA

PRIZE RENDERING, THE IONIC ORDER.  
F. A. NIELSEN, SAN FRANCISCO ARCHITECTURAL CLUB



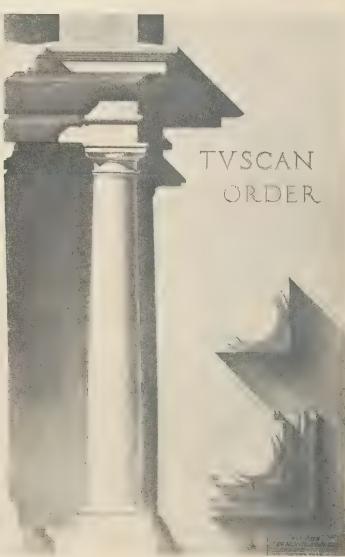
CORINTHIAN  
ORDER



DORIC  
ORDER  
MVTVLAR



IONIC  
ORDER



TUSCAN  
ORDER

PRIZE RENDERING, THE ORDERS.  
F. A. NIELSEN, SAN FRANCISCO ARCHITECTURAL CLUB

NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS  
**MONTHLY BULLETIN**

OFFICERS

HARRIS ALLEN, President

HENRY H. GUTTERSON, Vice-President

JAMES H. MITCHELL, Sec.-Treas.



DIRECTORS

ALBERT J. EVER, three years

LESTER HURD, three years

JOHN REID, Jr., two years

JAMES S. DEAN, two years

EARLE B. BERTZ, one year

FRED H. MEYER, one year

NEXT MEETING

The next regular meeting of the Northern California Chapter, A. I. A., will be held at the Hotel Mark Hopkins on November 27, 1928, at 6:30 p. m. Dinner as usual.

OCTOBER, 1928, MEETING

The annual meeting of the Northern California Chapter, A. I. A., was held at the Hotel Mark Hopkins on October 30, 1928, at 6:30 p. m. The following members were present: Messrs. Raymond W. Jeans, Mark Jorgensen, Morris M. Bruce, Harris C. Allen, William J. Garren, F. H. Meyer, Warren C. Perry, Ernest H. Hildebrand, Ellsworth E. Johnson, Louis C. Mullgardt, Ernest Norberg, J. H. Mitchell, George R. Klinkhardt, G. F. Ashley, Ralph Wyckoff, Ernest Coxhead, A. McF. McSweeney, P. J. Herold, William W. Wurster, Albert J. Evers.

Guests present were: Messrs. Edgar Walter, C. Jefferson Sly, Francis P. Watts, Lawrence H. Keyser, H. Langley, James Magee, Irving F. Morrow, H. P. Chapman, Ira H. Springer, Ernest E. Weihe.

MINUTES

The minutes of the previous meeting were approved as published.

ANNUAL ADDRESS OF THE PRESIDENT

President Allen addressed the Chapter with his annual report.

REPORT OF EXECUTIVE COMMITTEE

The secretary read the report of the Executive Committee. It was moved, seconded and carried that the report be accepted.

REPORT OF SECRETARY-TREASURER

The secretary-treasurer reported in detail, showing cash on hand in the general fund on October 1 amounting to \$550.33, of which \$510 belongs to the Committee on Honor Award for Craftsmanship; and \$1,498.76 in the education fund. It was moved, seconded and carried that the report be accepted.

REPORTS OF STANDING COMMITTEES

Mr. Morris Bruce reported for the Committee on Practice.

Mr. Frederick H. Meyer reported for the Committee on Legislation and the Code.

Mr. Harris Allen presented a report for Mr. John J. Donovan, chairman of the Committee on Architectural Relations.

Mr. Warren C. Perry reported for the Committee on the Club Library and on Education.

Mr. Raymond Jeans reported for the Committee on Exhibition and Honor Awards.

REPORTS OF SPECIAL COMMITTEES

Mr. Ernest Hildebrand reported as the representative to the Central Committee of the Builders' Exchange.

Mr. Ernest Norberg reported for the Committee on Drafting Room Standards.

It was moved, seconded and carried that the above reports be received and placed on file.

NEW BUSINESS

It was moved, seconded and carried that the balance of \$124.98 due from the State Association of California Architects be subscribed to that organization.

ELECTION OF EXECUTIVE COMMITTEE AND OFFICERS

The report of the Nominating Committee as presented at the September meeting was read by the secretary. There being no further nominations for officers or Executive Committee, it was moved, seconded and carried that the secretary cast the ballot for the following nominees, who were duly installed:

President, Harris C. Allen; vice-president, Henry H. Gutterson; secretary-treasurer, James H. Mitchell; directors (for 3 years), Albert J. Evers and Lester Hurd.

(Directors John Reid, Jr., James S. Dean, Earle B. Bertz and Fred H. Meyer are serving unexpired terms.)

PROGRAM

Mr. Francis Watts, with Harris Allen at the piano, rendered several vocal selections, which were most vigorously applauded.

Mr. Edgar Walter, San Francisco sculptor, world traveler and student, spoke to the Chapter on "Modern Art and Architecture in Europe." The relations of painting, sculpture and architecture and their modern phases were delightfully and instructively presented by Mr. Walter. The meeting passed a vote of thanks to him for his interesting and entertaining discourse.

Mr. Lawrence Keyser, Mr. Ernest Weihe, Mr. James Magee and Mr. C. J. Sly spoke to the Chapter on the activities of the Architectural Club, giving an outline of the educational and social work being done for its members. To illustrate the work, meritorious drawings by students in the Club classes were exhibited.

There being no further business, the meeting adjourned.

Respectfully submitted,

JAMES H. MITCHELL, Secretary.

# INSTITUTE AND CLUB MEETINGS

## The Los Angeles Architectural Club

The Los Angeles Architectural Club held its regular monthly meeting on October 23 at the Artland Club, 1719 Figueroa street. Members were entertained first by the club quartette, and then by Bert Langley with his cigar-box instrument.

The speaker of the evening was Clark Baker, Sr., a representative of the National Lamp Works of the General Electric Company at Oakland. Baker used many ingenious pieces of apparatus to demonstrate the principles of illumination, its effects and the necessities of correct control. His talk, "A Glimpse into the Future," terminated with a brief sketch of the history of lighting fixtures, coming up to the ultra-modern. Designs displayed in this last group caused much discussion among the members of the club.

The November meeting will be held on the 20th. Charles Loomis will speak on "Business Mortality."

The Small-Home Plan Bureau, under the supervision of the Los Angeles Architectural Club, is conducting a small-house competition for the students of the architectural department of the Polytechnic High School. Prizes to be awarded are: First, a year's membership in the Los Angeles Architectural Club; second, a set of "Architectural Digests;" third, a year's subscription to "The Architect and Engineer;" fourth, a year's subscription to "The California Home Owner;" and three special prizes of one-year subscriptions to *THE PACIFIC COAST ARCHITECT*.

The Builders' Exchange Association has turned over its collection of plans to the Small-Home Plan Bureau, in recognition of the bureau's efforts for effective service to the modest home builder. All plans of the Small-Home Plan Bureau are subject to the approval of a committee of the Los Angeles Architectural Club, under whose supervision it functions. As the plans of the Builders' Exchange will considerably augment the bureau's collection, the builder will be offered a wider choice in the selection of plans for his small home.

All members are urged to submit their designs for the Christmas card competition. The closing date is December 18, and the cards will be on exhibition at the December club meeting. Prizes will be Guptill's "Sketching and Rendering in Pencil" and his "Pen and Ink Drawings."

\* \* \*

## The San Francisco Architectural Club

The San Francisco Architectural Club held its usual monthly meeting on the evening of October 3 with President Lawrence Keyser presiding.

The most important business of the evening consisted of the changing of an old rule, whereby everyone who enters the Analytique Division was compelled to do nine plates in the classical orders.

This requirement was amended so that responsibility

for the number of plates rendered by any Analytique Division student shall be in the hands of the patrons of the Beaux Arts Institute of Design, Messrs. Weihe and Frick. These two men also shall be sole judges of the quality of the work, and have full authority to say what plates, if any, shall be repeated by the student.

It is hoped that this new ruling will stimulate interest in the Analytique Class and remove the opposition toward it that has long existed. The purpose of the order class is and always should be the teaching of the proportions of the orders and a proper, clean presentation of the same by means of rendering in India ink. But time is quite an element in the education of the younger member, and especially so if he works in the daytime and studies at night. In cases of this kind a hardship is often worked on the ambitious student, compelled to render a full set of nine order plates. Under the new ruling, if his skill and ability warrant it, he may do as little as two or three order plates and fulfill all his credit requirements in this direction.

\* \* \*

## Alameda County Society of Architects

The Alameda County Society of Architects is somewhat tardy getting its fall programs under way. During late August a meeting was held at which a new set of officers was elected and a second meeting date set for September 24. This meeting was postponed until October, and this meeting was in turn called off on account of the State convention. However, according to the latest report, the Alameda Society will meet the first Monday in November, install its new officers and definitely begin work for the fall and winter.

\* \* \*

## Architects' League of Hollywood

The Architects' League of Hollywood began its fall session with a meeting called for September 5, the main feature of which was an illustrated talk by Rolf Newman on his recent European trip. Newman displayed an exceptionally fine and complete collection of photographs.

On September 12 the organization held its regular monthly business meeting. Theodore Koetzle talked on "Small-House Plans," and as a result a committee was appointed to work with Koetzle in shaping and approving a small-house publicity scheme.

A get-together meeting and discussion of plans and activities for the coming year was held on September 19, and September 26 was given over to an open discussion meeting.

On October 3 was held a meeting at which Mr. Charlton, a surety bond expert, spoke on the relation of the surety house to the architect.

For its meeting of October 10 the Hollywood League had the good fortune to secure as a speaker H. R. Glick

of Pasadena, who gave a remarkably interesting and suggestive talk on "Architectural and Decorative Iron-work." Glick is commonly rated as an authority on this subject, and his work along these lines has earned him a reputation, with many capable men in the profession, as the Sam Yellin of the Pacific Coast.

At this meeting there was also held an election of officers for the ensuing year. R. C. Flewelling was named as president; for vice-president, Ellet P. Parcher; for secretary and treasurer, Horatio W. Bishop.

Charles Kyson was made chairman of the Board of Directors, and this board now reads in full as follows: Charles Kyson, Rolf R. Newman, Edwin D. Martin, John J. Roth and V. B. McClurg.

\* \* \*

### Oregon State Chapter, A. I. A.

On October 19 the Oregon State Chapter, A. I. A., held a combined monthly meeting and special dinner party in honor of the distinguished Danish architect, L. Marnus, who is making a lecture tour of the country in which he is acquainting American architects with the very exceptional, excellent and progressive architecture that has been and is being produced in his native land. To the dinner were bidden as guests every architect and draftsman of Portland and vicinity. A goodly number of them responded, making an interested and responsive dinner table group.

Professor Marnus is a member of the Royal Academy of Denmark and therefore competent to discuss the past and present architecture of that little-known northern country. He first paid enthusiastic tribute to contemporary American architectural accomplishments, finding in them a significant promise for the future. Passing to the work of his own country, Professor Marnus traced the highlights of its development from earliest times to the present and illustrated his talk at every important point.

Preceding the dinner the chapter members met in a short meeting, at which there was informally discussed the seeming lack of power that rests with the Portland City Art Commission. Presumably this body exists and is theoretically embodied with power to pass upon and determine the architectural or artistic fitness of all buildings, monuments or the like which are public in their nature, and which set the art standards to which the city subscribes. Actually, however, the City Art Commission is apparently possessed of no authority of any consequence, since, in any decisive instance, its rulings or recommendations could and have been overruled and disregarded.

The apprentice-built house in Eastmoreland, a suburb of Portland, whose design and building the architects have supervised, is now nearing completion. Its student builders have practically completed their labors and turned the small dwelling over to the decorators, who are likewise working under the direction of the chapter members. Harold Doty, who is chairman of the committee in charge of this work, reports that a model decorative scheme has been determined upon, which is designed to harmoniously complete and accentuate the Colonial cottage style of architecture and provide an interior such as overcomes and minimizes the dark dreariness of Portland's winter months.

### Pasadena Architectural Club

The Pasadena Architectural Club has been very successful in obtaining quarters in the Stickney Memorial Art Building in Pasadena. It is an old half-timber, brick and stucco house of English style with shingle roof and well-proportioned casement windows. The brick walls have been mellowed with time and the general surroundings are such as will provide splendid environment for the artistically inclined.

Already the club has established classes within the building. The life class has grown so large that it has been necessary to divide it into two sections. Several well-known local artists visit the classes and give them the benefit of their criticism and help.

A class in structural engineering is now formulating plans for the establishment of an atelier to provide the young men with training in architectural design. Several local architects who have studied under Prix de Rome and Beaux Arts professors have volunteered to coach the men studying in this class, and by the middle of the season we expect the class to establish itself along with the older classes now to be found in the larger cities of the country.

The club recently met with the Los Angeles Architectural Club and the Architects' League of Hollywood. These meetings always bring out a very enthusiastic and a representative gathering of the members and they are looked forward to with much anticipation.

The club is planning to hold monthly evening dinners, at which prominent speakers will give talks and these meetings should provide a splendid means of getting together.

### POSITION DESIRED

An experienced architect, formerly licentiate R. I. B. A., with long training in design, detail, sketching, and having special familiarity with English Gothic detail, wishes to join the staff of an established architectural firm or a young architect with growing practice. Further information and references furnished on request. Box G, Pacific Coast Architect.

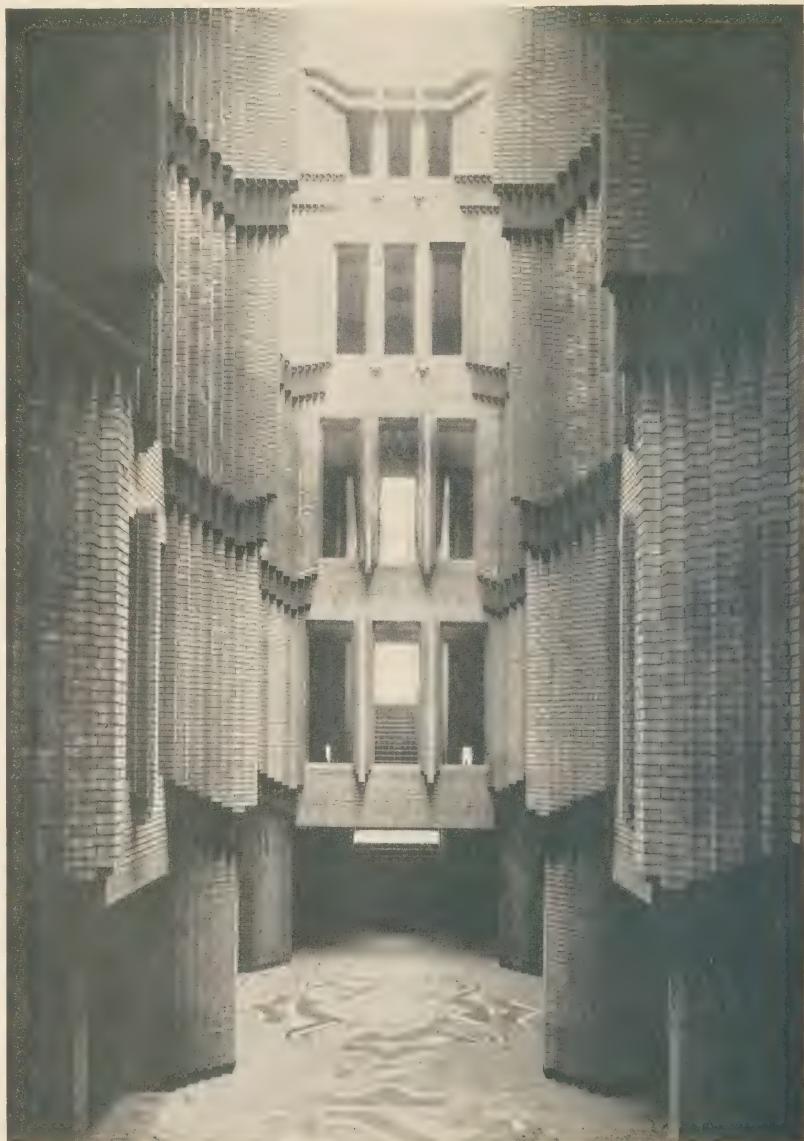
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### BOOK REVIEW

"*Real Estate Questions and Answers*," by Israel Flapan, LL. B., member of the New York Bar, manager of the Bronx County Mortgage Company. 342 pages, 6x9 inches. Price, postpaid, \$5. Published by Prentice-Hall, Inc., 70 Fifth avenue, New York, N. Y.

Real estate represents a great proportion of the wealth of the United States. Almost every individual at some time or other becomes personally interested in some phase of real estate. This may be an interest in a lease, a mortgage, the purchase of a home, or the purchase of income-producing property for investment. The subject of real property, therefore, is of great importance to many individuals.

This book, which contains practical questions and answers, has been prepared to help the layman to understand real estate problems, to serve as a ready reference for the real estate worker, and to aid those who desire to pass an oral or a written examination, where such examinations are required to produce a real estate broker's or a salesman's license.



INTERIOR OF ADMINISTRATION BUILDING, HOECHST-ON-MAINE, GERMANY.  
PETER BEHRENS, ARCHITECT

# German Brickwork Exhibited on Pacific Coast



IN EXHIBIT of more than 500 large photographs of medieval and modern brick architecture in Germany will be shown at the exhibition rooms in the Architects' Building, Fifth and Figueroa streets, Los Angeles, during the two weeks beginning November 1.

The exhibit has been brought to Los Angeles under the joint auspices of the several architectural and brick organizations of Los Angeles and the German consul in Los Angeles.

This collection has been shown throughout the East and has created wide interest both among architects and builders and with the public generally. The exhibit was sent to this country by the German Government in exchange for a similar showing of American brick architecture which is now being exhibited in German cities.

The presentation is made in five divisions, showing medieval defensive structures of brick, churches, public buildings, homes and a special section devoted to modern brick work. Particularly since the war, Ger-



Warriors' Monument in Lockstadt, Germany  
Reusse & Stassen, Architects



Cigarette Factory, Hamburg, Germany  
Fritz Höger, Architect

man architects have been doing much notable work in brick. Architects now regard their treatment of brick as the most interesting and daring architectural work being done in Europe.

Special visiting periods are being arranged for various architectural and civic groups, but the general public is free to inspect the collection at any time during the first two weeks in November from 8:45 in the morning until 9 at night, except Sundays. No admission charge is made, free catalogs are provided and the exhibit will be explained and interpreted by an attendant.

This exhibit of German brick work is said to be the largest architectural presentation ever collected on one material. It was first shown in America at the Art Institute in Chicago. After its tour of the cities it is to be presented to an American architectural college. It is being brought to Los Angeles through the efforts of Mr. Siegfried C. Hagen, German consul in Los Angeles, the Southern California Chapter of the American Institute of Architects, the Los Angeles Architectural Club, the Architects' League of Hollywood and the Common Brick Service Bureau of Los Angeles.

# THE INSPECTOR

## Uniform Building Code Movements Consolidated A Commendable Action

BY MARK C. COHN

*Expert Consultant on Housing and Building Regulations*

(This is the forty-first of a series of articles on building codes)



ONSOLIDATION of two different State-wide movements for the writing of standard building regulations which might be used as recommended practice to apply uniformly in California cities is reported to have been consummated as a result of mutual agreement whereby the Pacific Coast Building Officials' Conference and the more recently launched movement sponsored by the California Development Association will combine effort to develop a building code that would be satisfactory from the standpoint of municipal interest, public safety and as it might affect the building industry and future commercial and industrial activities.

The movement for standardized building laws in California cities is one of the activities of the Disaster Insurance Committee of the California Development Association. It is reported that the California State Builders' Exchange and the League of California Municipalities will support this effort.

Unity of action is obviously essential to the success of any movement designed to coordinate regulations affecting the future upbuilding and development of a large number of cities as would be governed by any sort of standard building laws. The subject is of such importance to warrant the utmost consideration of California business and commercial interests and in particular all engaged in the business of building. The wisdom exercised by both of the organizations involved in the consolidation is noteworthy. This action is a signal achievement for all who have long sought to bring about coordination of the work on a sound practical basis.

Under the consolidated plan of procedure the original program for the work adopted by the California Development Association would carry on in substantially the same order announced in this series of articles a few months ago. The major change in the setup involves the appointment of two members of the Pacific Coast Building Officials' Conference on the Executive Committee for Standard Building Code appointed by the California Development Association.

The setup of the Standard Building Code Executive Committee that will have charge of writing the recom-

mended building practice is as follows: Two members representing the California Chapters of the American Institute of Architects, one from Los Angeles, the other from San Francisco. Two members from the California Section of the American Society of Civil Engineers, likewise representing Southern and Northern California. Two members representing the Associated General Contractors of Los Angeles and San Francisco, and the two members from the building officials' group. This Executive Committee of eight members employs an architect and an engineer for detail research work and as technical editors of recommendations. All recommendations are then to be considered by the Executive Committee and adoption may be effected only by majority vote of the Standard Building Code Executive Committee. One representative of the conference group would assist also in the editing of the proposed code recommendations.

All persons and interests sincerely interested or affected by building and housing regulations, in so far as California cities are concerned, are now afforded an opportunity that should not be overlooked to lend a hand to make this effort a successful venture. The Pacific Coast Building Officials' Conference, according to assertion of some of its officers, will continue its efforts, apart from the California Development Association, for a uniform building code in cities outside of California. In other words, the scope of the work undertaken by the Pacific Coast Building Officials' Conference is not confined to California, but extends over the Pacific Coast States. It is, therefore, probable that recommendations set up by the Standard Building Code Executive Committee of the California Development Association for California cities would also be used by building inspectors for suggestions in cities outside of California.

\* \* \*

**EMPLOYEES MUST BE CITY RESIDENTS**  
Fresno officials and city employees will have to reside within the territorial limits of that city, according to an ordinance presented to the city council, which provides that within six months all employees and officials now residing outside of the city shall establish residence within the municipality. It is reported the ordinance would affect about 25 employees.

## BUILDING INSPECTORS MEET

Technical subjects of interest to building inspectors were discussed by prominent speakers allied with the building industry at the annual convention of the Pacific Coast Building Officials' Conference held in Fresno, October 16-19. Walter Putnam, chief building inspector of Pasadena, was reelected president for the ensuing year. H. E. Plummer of Portland, chief of the building department in that city, was elected vice-president.

Proposed changes in the printed code book published by that organization the early part of this year were the subject of reports submitted by the chairmen of the sectional district committees.

A city in Oregon is to be selected by the Executive Committee as the convention city for next year.

\* \* \*

## ALIEN LABOR WOULD BE BANNED

Sacramento county would bar the employment of aliens on public works, according to an ordinance reported to be pending before the board of supervisors. Only American citizens, either native born or naturalized, would be permitted to work on the construction of roads and public structures. Labor unions, it is asserted, are sponsoring the legislative measure.

\* \* \*

## SACRAMENTO APPOINTER CITY MANAGER

H. A. Kluegal of Berkeley, formerly chief of the State Division of Water Rights, is city manager of Sacramento. The city council is reported to have appointed Mr. Kluegal to succeed H. C. Bottorff, who had filled that position since 1923. Mr. Bottorff is now president of the League of California Municipalities by virtue of election to that post at the recent convention held in San Bernardino.

\* \* \*

John B. Leonard, chief of the San Francisco Municipal Bureau of Building Inspection, is the proud possessor of a diamond-studded platinum and gold badge of office. The employees of the Municipal Inspection Bureau tendered a banquet in honor of Mr. Leonard, during which function he was presented with a hand-some jeweled building inspector's shield as a token of esteem from his staff.

\* \* \*

H. R. Cayford, manager of the Fresno Builders' Exchange, has been named as secretary of the organization known as the California Builders' Exchange. P. M. Sanford of Richmond heads the State organization.

\* \* \*

Vancouver will be host to the Pacific Coast Association of Fire Chiefs in 1929. That city was chosen by vote of the association at the convention held in Sacramento last month.

\* \* \*

W. P. Jensen has been appointed to the permanent position of building inspector in Oceanside. Mr. Jensen had been serving temporarily in place of the late L. W. Robinson.

\* \* \*

Mrs. William J. Wilson has been elected president of the Los Angeles Municipal Art Commission to succeed the late F. W. Blanchard.

## NEW DESIGNS IN ROOFING SHINGLE

Introduction of the new El Rey "Tri-Tab" shingle, said to be the only true hexagon-shape shingle on the market giving double and triple roof coverage and carrying the Underwriters' class C label, has just been announced by N. L. Brinker, sales director of the El Rey Products Company.

The "Tri-Tab" is smaller and more compact than the standard hexagonal shingle and for that reason offers less wind resistance and less chance of curling, according to the official. The new shingles are of asphalt, surfaced with natural slate, and are obtainable in red, green and blue-black colors.

It is pointed out that a saving of approximately 16 per cent in insurance is effected by the use of the El Rey asphalt shingles on any house, owing to their fire-resistant qualities. In addition, they are sunproof, waterproof and never require any painting, Mr. Brinker said.

The new El Rey "Tri-Tab" shingles are lapped in such a manner on a roof that they provide a double thickness over the entire area, with approximately 20 per cent covered with three thicknesses, he explained. As the slabs are easier to nail securely, they are said to make a roof more waterproof and more permanent.

\* \* \*

James S. Dean, Sacramento architect, is reported to have tendered his resignation as city architect, a post he had held since 1925.

\* \* \*

San Jose building construction is now regulated by a new building code which became operative last month.

\* \* \*

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS  
OF AUGUST 24, 1912,

Of PACIFIC COAST ARCHITECT, published monthly at San Francisco, California, for October 1, 1928.

State of California }  
County of San Francisco } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the General Manager of the publication aforesaid, and that he is the owner, or is to be, of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form to-wit:

1. That the name and address of the publisher, editor, managing editor, and business manager are:

Name of Publisher, Western States Publishing Corporation, 55 New Montgomery Street, San Francisco.

Post Office Address  
55 New Montgomery Street, San Francisco.

Editor, Harris Allen, Managing Editor, None.

Business Manager, George H. Oyer, 55 New Montgomery Street, San Francisco.

2. That the owner is: (If owned by a corporation, its name and address of stockholders owning or holding one per cent or more of total amount of stock, if not owned by a corporation, the name and address of individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Western States Publishing Corporation, 55 New Montgomery Street, San Francisco; George H. Oyer, 55 New Montgomery Street, San Francisco; A. Hoffman, 345 Battery Street, San Francisco; N. L. Brinker, 55 New Montgomery Street, San Francisco; N. Brydone-Jack, 1031 South Broadway, Los Angeles.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, state.) None.

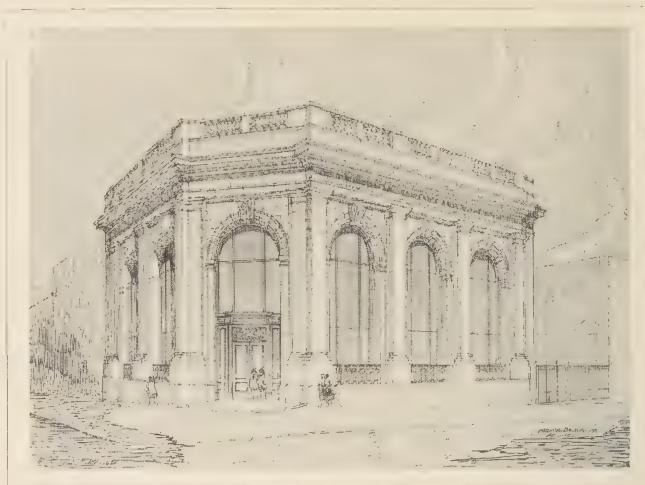
4. That I, the undersigned, having examined the foregoing statement, believe it to be true; and further declare that the statement is made under penalty of perjury, giving the name of the owner, stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trust is created, is given; also, that the two or three paragraphs containing statement of circulation, full knowledge and belief as to statement of management and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affidavit has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as set forth in this affidavit.

5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is:..... (This information is required from daily publications only.)

GEORGE H. OYER, General Manager.

Sworn to and subscribed before me this 28th day of September, 1928.

(SEAL) AL DUFFEE, (My commission expires September 20, 1931.)



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# A.I.A. Honor Awards for Craftsmanship

**T**HE Northern California Chapter of the American Institute of Architects, prompted by a desire to serve the communities of the San Francisco Bay region by stimulating and offering inducements for maintaining or reviving interest in craftsmanship among artists, artisans and craftsmen in the building world, decided upon a biennial judgment of such work to alternate with the recently established judgment and awards for architecture.

The cooperation of the San Francisco Chamber of Commerce was sought and obtained in order to more adequately enlist the large number of firms listed with them.

Through them the Committee on Awards sent out many invitations and a generous, though incomplete, response was had. Photographs were then sent in to the duly appointed jury. Subjuries were detailed to the consideration of each group of subjects. When their tentative awards were made, the whole jury reviewed them and made the following awards:

Simeon Pelanc, fresco painting, head of Christ.

F. M. Lorenz, architectural wood carving, two Renaissance panels.

F. W. Wissing, carved wood frame.

Western Art Glass, lead overlaid work, transom, Financial Center Building lobby.

Cobbledick Kibbe Glass Co., stained-glass rose window, Congregational Church, Oakland.

Federal Ornamental Iron & Bronze Co., entrance grilles, Bank of Italy Building, California and Montgomery streets.

Michel & Pfeffer Iron Works, iron work, dining-room grille, Hotel Mark Hopkins.

Sartorius Co., bronze door.

Artistic Metal Works, window grille, San Francisco residence.

Harry Dixon, metal work, brass candlestick, welded iron guardrails at residence entrance.

Roberts Manufacturing Co., lantern.

Thomas Day Co., center fixture with candles.

A. Quandt & Sons, ceiling decoration, Telephone Building.

Gurnette and Chandler, painting of Persian tile patterns, San Francisco residence.

D. Zelinsky & Sons, wall and ceiling, ballroom decoration, St. Francis Hotel.

Gladding, McBean & Co., decorative tile, fountain panels at Del Monte; terra cotta, Russ Building entrance.

Richardson Tile Co., decorative tile, entrance to Granada Theater.

Port Costa Brick Works, brick work, City and County Hospital Chapel.

McNear Brick Co., common bricks in walls, Piedmont residence and Sigma Pi Fraternity House, Berkeley.

Wm. Heindereich, hollow tile, Brooks faced, own residence.

Johns-Manville, asbestos roof shingles, Henshaw residence, Piedmont.

Carroll Bros., stonework, Carroll Monument, cross exclusive of base; side altar in marble, Mission Dolores Church.

P. Grassi & Co., Travertine granite, decorative doorway, Temple of Scottish Rite Masonry, Oakland.

Standard Sanitary Mfg. Co., lavatory with special fittings.

California Stucco Products Co., mezzanine foyer, El Capitan Theater, San Francisco.

Layrite Floors Corporation, pegged plank and parquet floors.

L. Ph. Bollander & Sons, counterbalanced flag pole and special base, Alamo Public School.

The jury would call attention to all interested that in making these awards they had no thought of treating the firms on a competitive basis. Therefore, there should be no possible conclusion that those receiving awards are better than other firms among those considered or not considered. The jury simply took the opportunity afforded to make awards where they recognized good craftsmanship in the making of materials or in their assembling.

Also, there were some manufactured products submitted for judgment which were not primarily fit subjects for awards in craftsmanship, but were good because of the idea or principle underlying their conception. These the jury were not prepared to investigate or judge. Therefore they were put outside the judgment.

Finally, it was realized that there were many firms or individuals, whose work we should like to have judged, who did not submit material. This condition we hope will be remedied by a more complete response to the next invitation in 1930.

Jury: G. A. Applegarth, Arthur Brown, Jr., M. M. Bruce, Ernest Coxehead, Henry H. Guttersson, chairman; R. W. Jeans, Bernard R. Maybeck, J. R. Miller, Jas. H. Mitchell.

\* \* \*

## ARCHITECTS AWARDED CERTIFICATES

The following have been granted certificates to practice architecture in the State of California by the Northern District of the California State Board of Architecture: Leslie James Hendy, 525 Market street, San Francisco; Albert R. Williams, 1462 California street, San Francisco; Vernon W. Houghton, P. O. Box 158, Los Angeles, California.



Model No. 9B

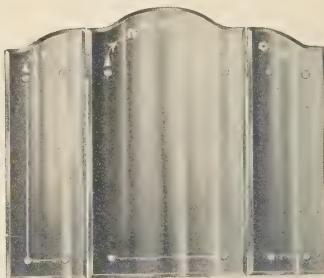
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PROSPECTS FOR THE FUTURE IN THE PRACTICE  
OF ARCHITECTURE IN CALIFORNIA

[Concluded from page 19]

spect to architects, architecture and the public, not to speak of the interests directly involved.

These figures for San Francisco are correspondingly true for other large cities in California. It must be obvious from a glance at the foregoing report of buildings done by architects that with architects contributing less than 20 per cent to the complexion of the cities' buildings, we can never have beautiful cities. It will be seen that the greater part of our apartments, housing a large percentage of our population, are not done by architects, and contribute not only to a defacement of our streets but gradually are contributing to an obsolescence of large districts of our cities. These buildings, poorly conceived, are a loss and a detriment to society in a sociological way and are a decided impairment to our esthetic enjoyment. Economically they are a loss to the public in capital and labor. Only temporary civilizations or cities can afford such a waste.

Such is the past. Will the architectural profession permit such a past to continue, or will it accept a responsibility for the future? Will the architectural profession lead the way to the beautification of our cities and countryside for the enjoyment of the people? Will the people, if given an opportunity to know the facts, help the architects to reclaim the heritage of a glorious State that is theirs?

There is a path to the future, a path which, if followed, will lead to beauty in our cities and in our lives. We shall have health and safety in our structures. Our investments shall be sound and there shall be a permanence in our works. Profits will result to all who will see the light and build according to these new standards.

The architectural profession, through the State Association of California Architects, is now organized within itself. This body is working in close cooperation with the local chapters of the American Institute of Architects, our national organization.

We as a profession shall lead the public, by education, to an appreciation of beauty in architecture and to an understanding of the value of an architect's services. We will acquaint the public, banks, mortgage companies and others with the danger of investing in and loaning on building projects not properly conceived. They in the future will limit their investments only to projects where sound business, good construction and good architecture are combined. We will give and secure the cooperation of all organizations of contractors, materialmen and building officials to work toward a better status in the building industry. Working with the engineers, our allied profession, we will educate ourselves.

We will actively further legislation designed to safeguard the public in matters of safety, health, and sanitation in buildings, and oppose actively legislation on these matters which is contrary to the public interest.

We shall strive to protect the heritage of natural beauty of our glorious State and assure to the Commonwealth of California that the structures reared by man will enhance and protect the natural endowment.

It is our intention to extend those high qualities of art and architecture, present in our public buildings and palatial homes and for which our State is now famous, to the small dwellings, the apartment houses and the commercial structures.

The new day shall see a development in the arts of sculpture and painting in our buildings and public places.

In the future we shall not be found wanting. The public

and the profession will free themselves from the stranglehold of this octopus of finance and speculation. We will have beautiful cities and good architecture when we as architects render only complete architectural service on all our work and only on work where honest capital is employed. Let us follow these ideals, and good architecture and an enlightened appreciative public will be our reward.

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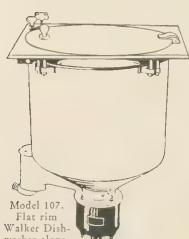


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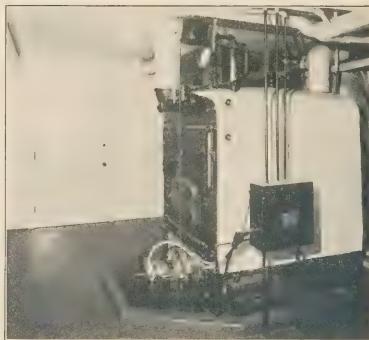
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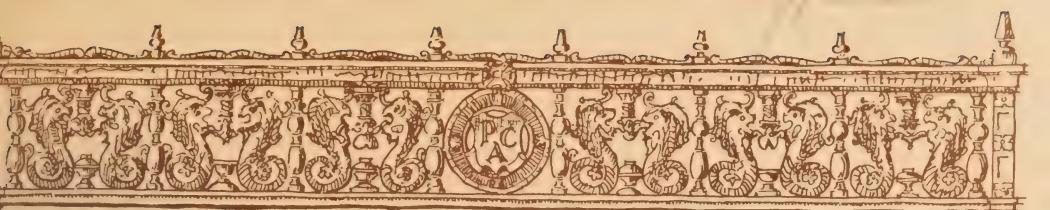


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VOLUME XXXII

SAN FRANCISCO, DECEMBER, 1928

NUMBER TWELVE

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VOLUME  
XXXIII

# PACIFIC COAST ARCHITECT

DECEMBER  
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Bank of Balboa. Morgan, Walls and Clements, Architects

## Some Considerations in the Design of Small Banks

BY STILES O. CLEMENTS, A. I. A.

**T**HE DESIGN of the comparatively small individual bank is a problem totally different from that usually encountered in the larger banking establishments, especially when these latter are housed in office buildings. In the smaller structures one often finds that all the departments of the large bank are represented, and that they must be accommodated in one banking room and must be accessible from a single public space.

When the architect is finally commissioned he usually finds that several important matters which affect the design of the building have already been decided upon by the bank's officials, and that he must satisfy the requirements of his client and at the same time adapt his building to these predetermined factors. Chief among these matters, and a most important governing factor, is the choice of the site; for upon its size, locality, orientation and the character of adjoining buildings depend the interior arrangement of the banking room, as well as the exterior treatment of the building.

Light for the interior is oftentimes the primary consideration in locating the working space. If the building is to be on a corner, this space is preferably located on the street side of the lot, which has the combined advantage of lighting it and causing the customer to face the light in facing the counter, and thus to be readily visible and easily recognized by the teller. This arrangement is illustrated in the First National Bank of Orange,



Sketch, Bank Building. Morgan, Walls and Clements, Architects

the Union National Bank of Ventura, the Melrose and Highland Branch of the Security Trust & Savings Bank, the Bank of Balboa, etc. However, in the Beverly Hills Savings Bank the general work space occurs on the dark side of the room, but has been lighted by the generous use of skylights, as seen in the photograph of this interior. In cases where the bank is located on an inside lot, light is introduced from above through skylights, or preferably through a clerestory which appears as an elevated portion of the ceiling extending down the center of the room, thus permitting the introduction of light through windows in its vertical walls.

Where the width of the site permits, the officers' space and the tellers' cages and work spaces are usually placed on opposite sides of the public space. Many times in the planning of these smaller banks this is found impractical by reason of lack of sufficient width, and an examination of the plans illustrated will show solutions of both arrangements.

The safe-deposit department is generally found at the rear of the public space, and the safe-deposit vault is a part of the general bank vault. Many times one door serves as an entrance to both these spaces, although two doors are frequently employed, in which case safe-deposit, book and coin vaults may be separated by means of steel partitions. Coupon booths, or stalls, and many times a small committee room, which also serves as a meeting place for directors, are located near the vault where they are accessible to the public.

Great improvement in interiors has been made in recent years, and this is largely due to improved bank screens. The accompanying illustrations show several variations of the new low type screen, which is not only of improved appearance



Bank Screen, Beverly Hills Savings Bank  
Morgan, Walls and Clements, Architects

but also provides adequate protection by means of a wide shelf projecting over the counter where money and valuables are kept. Further security is provided by a wrought-iron or bronze grille extending sixteen or eighteen inches above the shelf. This is sufficient height to make it impossible for anyone on the outside of the screen to reach across both grille and shelf.

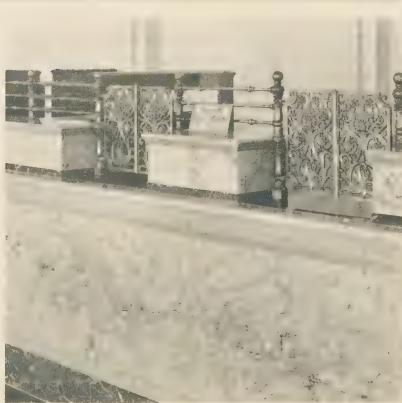
It will be noticed that in the Beverly Hills Savings Bank there are no wickets and that the protective shelf serves as a continuous deal plate. In rush hours extra tellers may be stationed along the length of the screen, thus greatly relieving congestion at these times. However, where wickets are desired they are cut through the protective shelf and a deal plate at counter height is installed.

The small banking room, very often definitely limited in height, is especially benefited by the use of the low screen, because it does not cut into the room as seriously as the old type, and because it greatly increases the apparent ceiling height. The new screen thus contributes to the unity of design of the whole room, and takes its place as furniture rather than in the sense of fixtures.

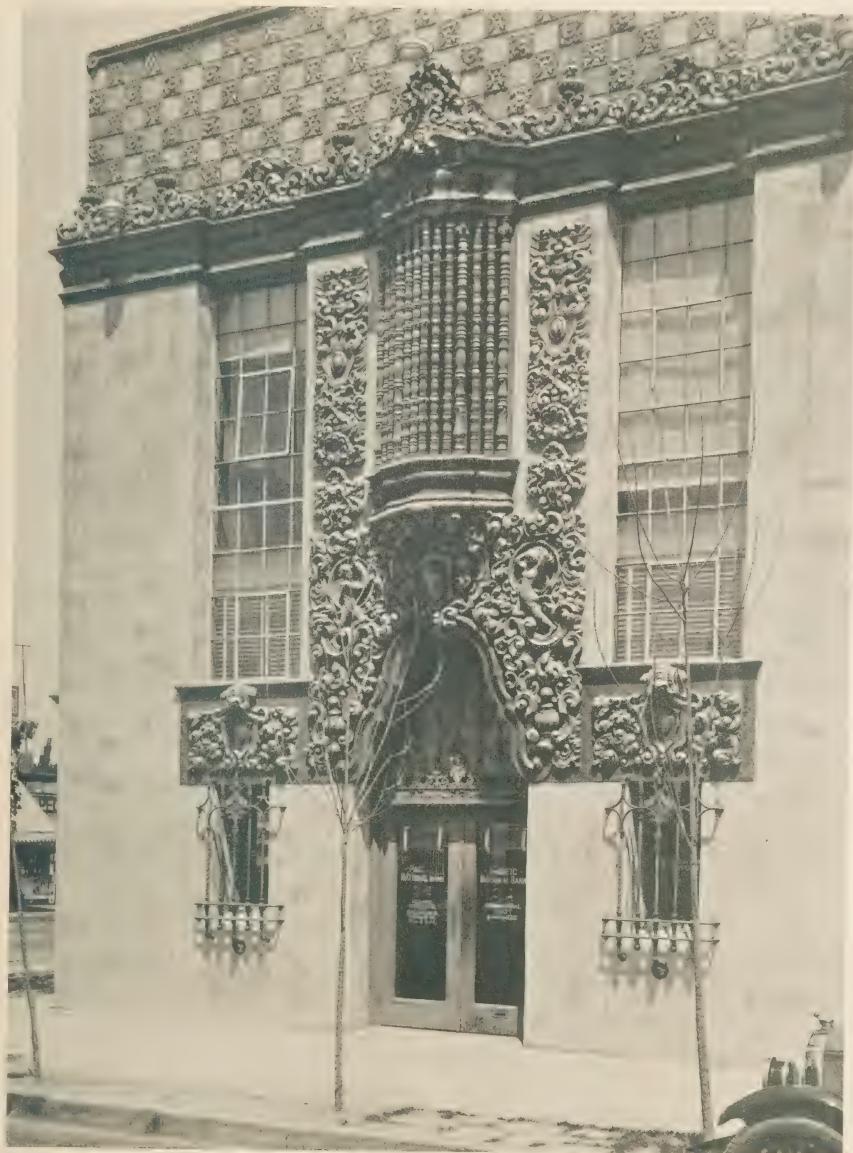
Much thought and study has been devoted to the reduction of noise in the banking room, not only to eliminate in so far as possible that portion which finds its way from the outside, but to the deadening of sound originating in the interior.

As an effective remedy for the former, it has been found that the use of double sash or double glass separated by an air space is very successful. This solution of the problem, however, is only practical where adequate funds are available.

In a few instances, such as the First National Bank of Orange, the bookkeeping department with its noisy machines has been isolated. However, the usual practice where this is impossible is



Bank Screen, First National Bank of Orange  
Morgan, Walls and Clements, Architects



BRANCH PACIFIC NATIONAL BANK, LOS ANGELES, CALIFORNIA  
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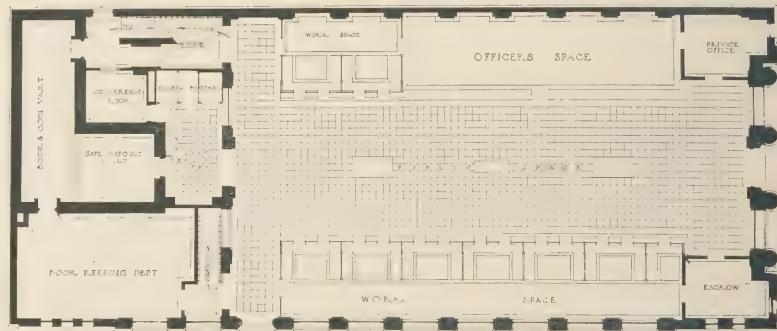
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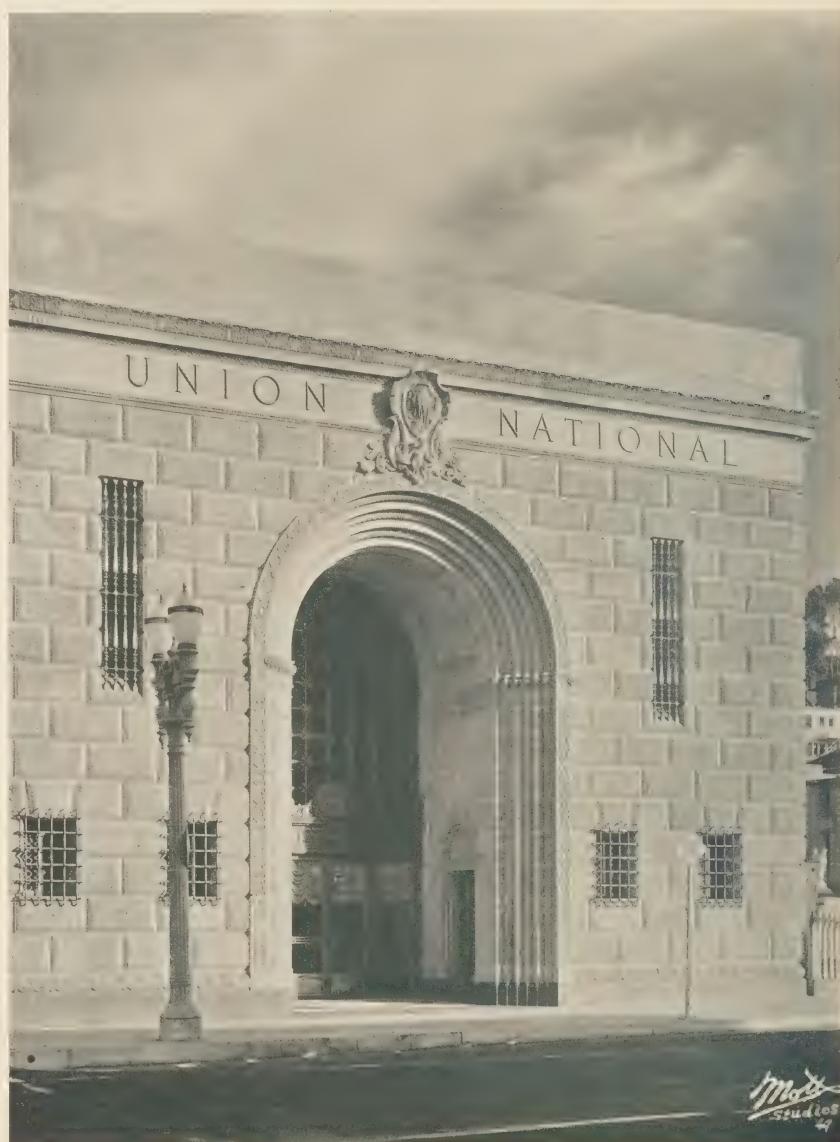
BANKING ROOM, RIVERSIDE FINANCE CORPORATION, RIVERSIDE, CALIFORNIA  
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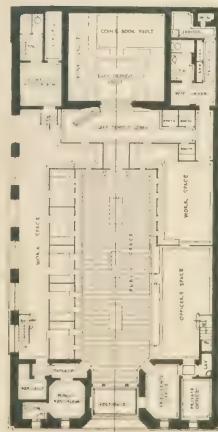
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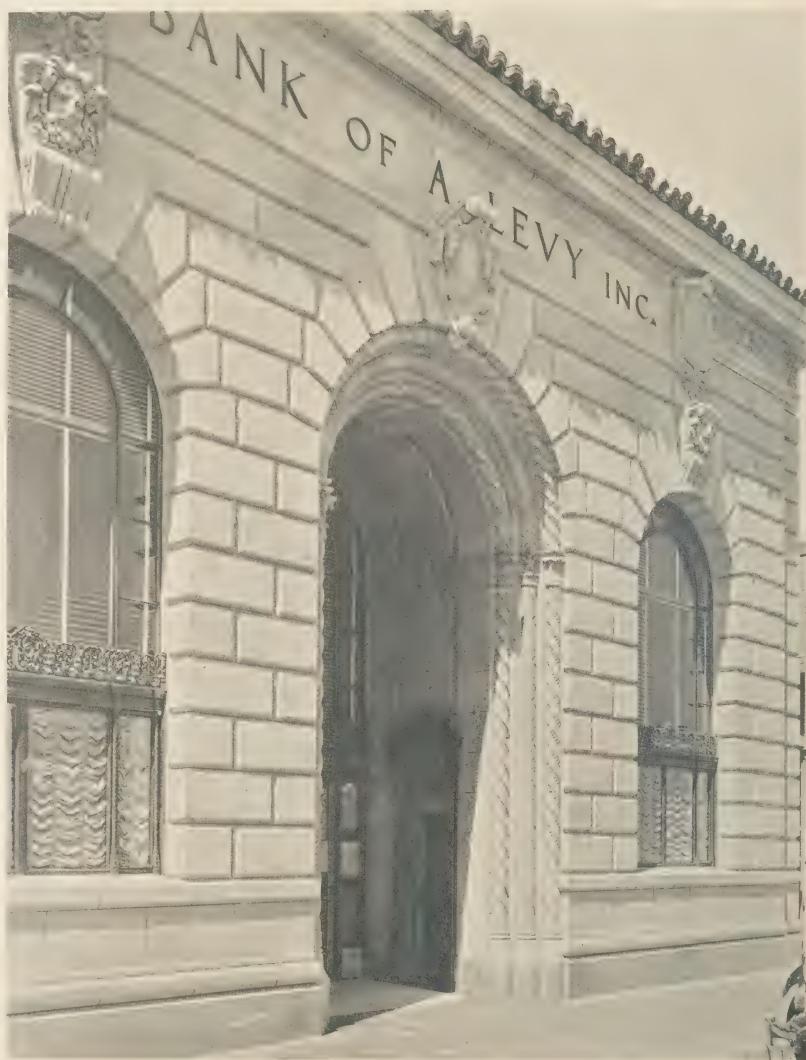
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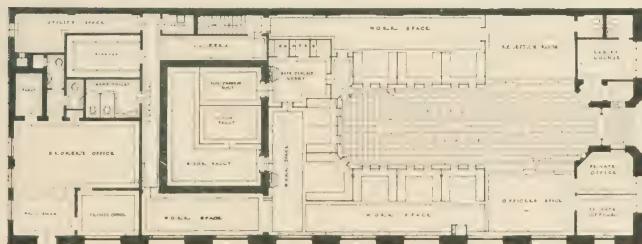
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MORGAN, WALLS AND CLEMENTS, ARCHITECTS



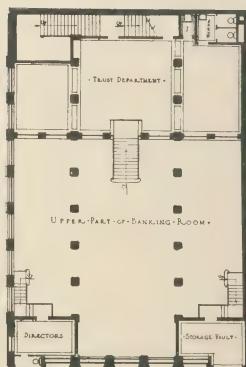
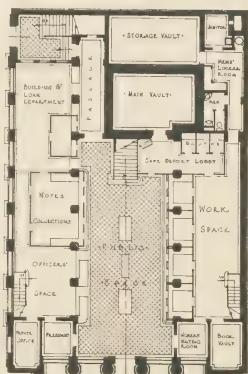
UNION NATIONAL BANK, VENTURA, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



BANK OF A. LEVY, INC., OXNARD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



BANKING ROOM, BANK OF A. LEVY, INC., OXNARD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



BEVERLY HILLS SAVINGS BANK, BEVERLY HILLS, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



BEVERLY HILLS SAVINGS BANK, BEVERLY HILLS, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



INTERIOR, BANK OF BALBOA, BALBOA, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

# Title Insurance Building, Los Angeles

BY DONALD PARKINSON, ARCHITECT

**T**HE ARCHITECTURE of the new Title Insurance Building in South Spring street, Los Angeles, might best be styled modern American. The style has been developed chiefly in New York, where recently drafted set-back laws have formed the buildings into other than boxlike shapes and where the architects first started to express the vertical lines of their structural frame on the exterior of the buildings. The form thus developed is most logical and efficient. It would appear that this style will be, when fully developed, as true and individual as those of the great historical periods of architectural expression.

The Title Insurance Building, although built to the height limit, contains but 10 stories and a double basement. The lowest level is devoted to machinery and garage space; the main basement to additional garage space and storage vaults for the Title Insurance & Trust Company. The first floor, to stores and garage space in addition to the main entrance lobby of the building. The second, third and fourth floors are given over to the activities of the Title Insurance & Trust Company. The fifth, sixth, seventh, eighth and ninth are typical subdivided floors, while the tenth floor is devoted to the executive offices of the Title Insurance & Trust Company and the employees' quarters, the latter containing such features as recreation rooms, cafeteria, medical and hospital facilities.

The exterior walls of the building are faced with a light-colored flat-glazed architectural terra cotta. The interior and alley walls are faced with brick and trimmed with the same terra cotta.

The design of these panels, as well as the rest of the decorations found in the building, carries out the modern spirit of the exterior. The ceiling of the vestibule has also been treated with polychrome tile, the color scheme being red and black on a gold background. The floor of the spacious main elevator lobby is paved with marble mosaics, the walls are faced with large slabs of Tavernelle marble. The ceiling is of smooth plaster, decorated in burnished gold and bismuth on a green rubbed lacquer background. Cast brass was used for the metal work in this space. Six passenger elevators serve the upper floors of the building, the second floor being reached as well by a broad marble stairway. The principal business between the Title Insurance & Trust Company and the public is carried on at the second-floor level, the main room being approximately 200 feet long and 155 feet deep. The front part is devoted to the escrow department, the remainder to the trust department. The public portions of the floor of this room are paved with domestic marble.

The elevator lobby of the second floor, while not as large as that of the first floor, is an important space in the building. The same marbles being used as on the first floor, the coffered ceiling is decorated with burnished gold and green ornament on a red rubbed lac-

quer background. Cast bronze was used for the metal work on this floor as in other important areas throughout the remainder of the building.

The third floor is a great loft, covering the entire area of the building, housing the title department of the Title Insurance & Trust Company. The outstanding feature of this floor is the splendid acoustic results ob-



Title Insurance Building, Los Angeles, California  
John and Donald Parkinson, Architects

tained through the use of Acousti-Celotex on the ceiling.

The fourth floor is given over to such activities of the Title Insurance & Trust Company as the legal department, billing and accounting department, the school room, stock room, bindery, printing, etc.

The typical floors of the building are simply treated architecturally, the corridors and elevator lobbies being exceptionally broad and light.

The elevator lobby and executive offices on the tenth floor are paneled in wood as are the directors' room and officers' dining-room. The outstanding feature of interest in the directors' room is a decorative map of Los Angeles county, painted by Hugo Ballin. This subject was appropriately chosen for the decoration of this room as the company's business is confined to the county of Los Angeles.

In summary, the architecture of both the exterior and interior of the Title Insurance Building is the result, not of an attempt at anything bizarre but of a serious effort to solve the problem of efficiently and suitably housing a great corporation, carrying on a complicated and rapidly expanding business in a portion of a typical modern office building.



Bronze Door, Title Insurance Building, Los Angeles, California  
John and Donald Parkinson, Architects

## DESIGN OF SMALL BANKS

[Concluded from page 12]

to use sound-absorbing materials for the enclosing surfaces of the room. The ceilings and walls may be treated with acoustical plaster where the cost is not of primary importance. An excellent substitute is found in the use of Celotex for the ceiling. The sound-absorbing properties of this material are satisfactory, and when properly decorated it is equally satisfactory in appearance.

Rubber tile may be had in a variety of colors and designs and makes an excellent quiet floor for small interiors. The illustration of the interior of the Beverly Hills Savings Bank shows the use of a carpeted floor in the public space of this distinctive small banking room.

The architect for these small banks is frequently confronted with the problem of producing an architectural effect entirely out of proportion to the allowed expenditure, and great ingenuity is required in the choice and employment of the less expensive materials at his disposal. The accompanying photographs of the Bank of Balboa illustrate what can be accomplished in this direction, both for the exterior and interior of the building. Here the structural reinforced concrete shell of the building is entirely exposed on the outside and inside, the ornamental features of the exterior being concrete cast in place by the use of waste molds. The structure of the roof is exposed and forms the ceiling of the room, and roofing tiles are used in a decorative sense appearing between the rafters so spaced as to support a single row of tiles. The bank fixtures are entirely of wood and wrought iron, with a faience tile base, and this material has also been used as a frame for the vault door. A random tile floor in the public space fits into the decorative and architectural scheme of the interior.

The cost of this bank building was slightly below \$22,000, and the bank and lighting fixtures cost between \$7,200 and \$7,300, making a grand total a little over \$29,000, which shows what can be accomplished in producing a good architectural effect at a minimum expenditure.

Ventilation, heating, safety devices and special equipment all have to be considered to insure a satisfactory tenancy of the bank. Ventilation is usually provided for by gravity duct systems or fan systems, and special care in the installation of burglar alarms, vault breathing pipes, clocks, etc., is necessary.

After designing several small bank buildings the architect is impressed by the fact that each is an individual problem, and that while his experience in the erection of previous similar buildings forms an excellent background in his approach to the new design, he is confronted with a new problem in each specific case.



TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA  
JOHN AND DONALD PARKINSON, ARCHITECTS



LOBBY, TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA  
JOHN AND DONALD PARKINSON, ARCHITECTS



TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA  
JOHN AND DONALD PARKINSON, ARCHITECTS



TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA  
JOHN AND DONALD PARKINSON, ARCHITECTS



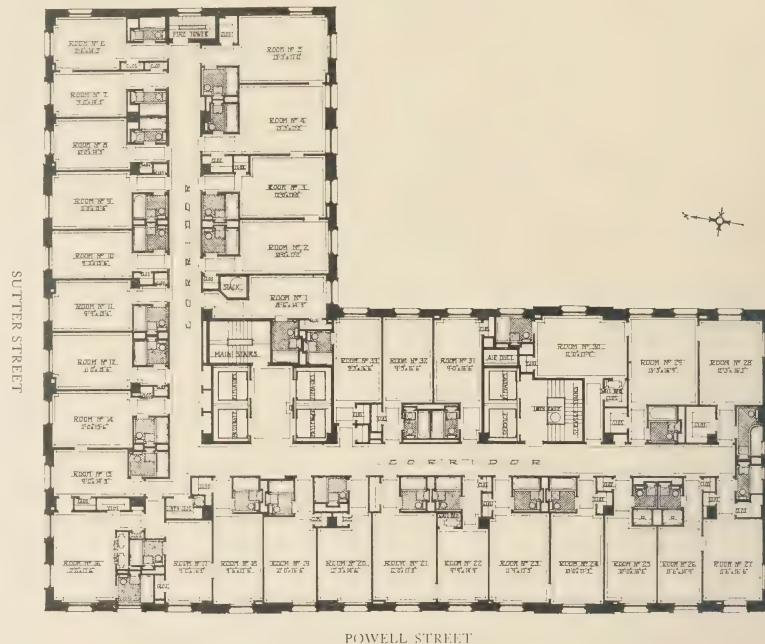
CAFETERIA, TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA  
JOHN AND DONALD PARKINSON, ARCHITECTS



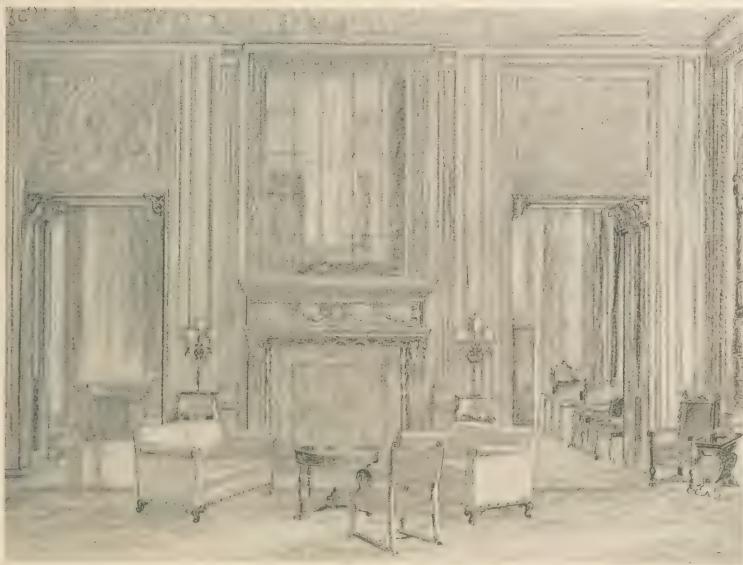
APPROACH TO ELEVATOR CORRIDOR, HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA  
WEEKS & DAY, ARCHITECTS AND ENGINEERS



HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA  
WEEKS & DAY, ARCHITECTS AND ENGINEERS



ABOVE—TYPICAL FLOOR PLAN, THIRD TO FIFTEENTH FLOORS; BELOW—SIXTEENTH TO TWENTIETH FLOORS;  
HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA  
WEEKS & DAY, ARCHITECTS AND ENGINEERS



ABOVE—FIREPLACE IN RENAISSANCE LOUNGE; BELOW—SKETCH BY A. F. MARTEN CO.  
HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA  
WEEKS AND DAY, ARCHITECTS AND ENGINEERS

*Interior Decorations by A. F. Marten Co.*



RENAISSANCE LOUNGE, HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA  
WEEKS AND DAY, ARCHITECTS AND ENGINEERS



MAIN DINING-ROOM, HOTEL SIR FRANCIS DRAKE, SAN FRANCISCO, CALIFORNIA  
WEEKS AND DAY, ARCHITECTS AND ENGINEERS

# Translucent and Glossy Concrete

BY FRANCIS S. ONDERDONK, T.C. SC. D.

**H**E FACT that ferro-concrete is considered useful, but that its beauty is overlooked by many, is the best indication that it will bring forth a new style, for a new type of architecture can only develop when it expresses new structural facts, not an artist's whim. The evolution of vaulting is considered to have brought about the Gothic style. How much more should reinforced concrete, with more than one hundred and eighty floor systems, and a perfect adaptability to pressure and tension, produce a new style.

Professor Mecenseffy, Munich, sees in ferro-concrete an absolutely new material which is bound to create a new style. In having this opportunity he compares our period to the twelfth and thirteenth centuries and hopes for an equally splendid development. But whereas Greek art required several centuries to mature, and Gothic one, he expects the ferro-concrete style to evolve much more rapidly.

The ferro-concrete style will be a new type of



Municipal Savingsbank, Freiburg, Germany.

Gothic; not the historic Gothic forms, but its unconquerable spirit will be resurrected through reinforced concrete. The pointed arch will be replaced by its sister—the parabolic one; the stone tracery of windows by the reinforced concrete tracery of entire walls; the paint that covered Gothic masonry by the colored aggregates of surface layers. As Gothic was based on unity of material (stone), so the new style will be characterized by ferro-concrete prevailing from foundation pile to roof balustrade, from chimney flue to wall tracery. The Municipal Savingsbank at Freiburg and the Centenary Hall in Breslau, Germany, are outstanding examples of the Gothic spirit prevailing in ferro-concrete design.

Architects of the Pacific Coast have created so many masterpieces of the ferro-concrete style\* as to make it superfluous to extol the architectural possibilities of concrete in this periodical. The following two methods of treating concrete decoratively have been practiced in Europe since many years, but are little known in the United States.

## TRANSLUCENT CONCRETE

"Translucent concrete" is the term adopted by a French writer to designate a concrete area into which hollow glass blocks have been inserted. Glass blocks, as shown in the accompanying illustrations, produce the decorative effect of a light area contrasting with the surrounding dull concrete. Tracery lets the glass pane serve as a dark background against which the tracery bars stand out. But these German Glasbausteine and French Briques Falconier themselves produce a remark-

\*Compare "The Ferro-Concrete Style" by F. S. Onderdonk. The Architectural Book Publishing Co., New York.



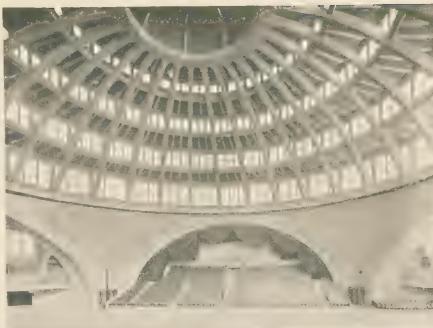
Vestibule in La Butte-aux-Cailles, bath, Paris. Architect L. Bonnie.

able effect through their usually hexagonal shape. Their face sides have a series of stepped-back planes which cause the light to reflect and make the glass area translucent instead of transparent. The final effect may be termed jewel-like Falconier glass stones are of dark blue, yellow or of ordinary glass. The Dresden products are either of green or of plain glass.

An important use of nonstructural glass stones is for inside walls where they permit light to pass from an outside room into an otherwise dark passage. Their advantage over thin translucent glass panes is the enclosed air space which facilitates insulation. The Electrotechnical Institute of the Vienna Technical University thus introduced light into one of its main passages. Glass stones are further inserted in exterior walls of factories, garages and other utilitarian buildings where light is needed, but, due to fire regulations, ventilation is procured by openings in other walls. Glass bricks containing a wire mesh embedded in the glass are absolutely fireproof according to tests made at the Technical Universities of Dresden, Berlin and Munich.

Glass stones are constructed with alternate grooves, which allow them to fit into each other. If at any time it is necessary to remove one unit, the producers claim it can be replaced without damaging the others. Mortar consisting of one part Portland cement and three parts sand and about ten per cent lime binds the glass units. The joints between the hexagonal stones are 0.2", the longitudinal joints between the glass bricks only 0.11" and their side joints 0.4". After the walls are erected the joints are cleaned and pointed.

In Germany barrel vaults of glass stones have been built by placing them like voussoirs between a frame of concrete arches and connecting horizontal beams. Areas exceeding 10 square meters require steel rods in some of the cement mortar joints between the glass stones. In this vault col-



Centenary Hall, Breslau, Germany.

ored glass stones were inserted among the white ones, forming patterns.

The Vienna architect B. v. Nordenkampf used glass stones in brilliant colors to decorate store fronts. They acted as centering and at the same time resulted in an attractive facing. The result was a glass mosaic of large units. In France unique results have been achieved by inserting glass stones into concrete vaults of various types; symmetrically spaced, they form patterns of light spots against a dark background. Thus the architect has a new, dignified and effective mode of decoration at his command.

Pressed-glass bricks which act as bearing units are 25 cm. long, 12.5 cm. high and 8 cm. thick. One type of hexagonal glass stones made in Germany are 16 (14) cm. wide, 20 cm. high and 11 cm. thick.

The Luxfer-grille windows, a German innovation, are made by placing small precast concrete frames in parallel rows and pouring cement mortar in the joints. Areas larger than four square meters need reinforcing bars in these narrow ribs. Various kinds of glass can be inserted and for insulation purposes double glazing is employed. The panes are attached with a special putty. Ventilation is taken care of by hinged units which are placed among the rigid ones.

#### GLASS

Concrete blocks with a glass-pane front were used in Germany as far back as 1910. In Yonkers, N. Y., one-inch-thick reinforced concrete panels with a surface layer of colored glass pieces were used several years ago. The glass bits were flush and had the appearance of mosaic work; the panels were set up into place on the rough body with cement mortar. The same builder created other panels by plastering pure cement over the surface and throwing finely ground blue bottle glass at it. In another instance children's colored beads set smoothly into the surface enhanced a small wall fountain.



Paris Post-office with glass-stone-ferro-concrete ceiling.  
Architect F. LeCoeur.



RESIDENCE OF C. O. MIDDLETON, BEVERLY HILLS, CALIFORNIA  
RALPH FLEWELLING, ARCHITECT



RESIDENCE OF C. O. MIDDLETON, BEVERLY HILLS, CALIFORNIA  
RALPH FLEWELLING, ARCHITECT



RESIDENCE OF C. O. MIDDLETON, BEVERLY HILLS, CALIFORNIA  
RALPH FLEWELLING, ARCHITECT

## ELEVATOR EQUIPMENT OF THE HOTEL SIR FRANCIS DRAKE

The elevator equipment in the Hotel Sir Francis Drake, Powell at Sutter street, San Francisco, operated by the Huckins-Newcomb Hotels Company, is composed of four Spencer-Westinghouse variable voltage gearless traction passenger elevators, two variable voltage geared electric passenger-freight (service) elevators, one small full automatic electric service elevator and one sidewall elevator of the hydro-electric type.

The elevators are equipped with every conceivable safety device and appliance required by the safety orders of the Industrial Accident Commission of the State of California and dictated by best elevator practice, such as speed governor, car-holding safety device, pit bumpers of either the oil or spring type, cable compensation, self-acting guide lubricators for cars and counterweights and many other valuable safety devices and improvements.

Spencer-Westinghouse variable voltage equipment in the main consists of direct-current elevator motors, motor generators and controls consisting of contactor panels, car switches, terminal limit switches and automatic starters for the motor generators. In case of failure of current through the elevator motor field, or of power to the motor generator, the elevator motor is completely disconnected and the brake is set automatically.

The car is started in the usual way by moving the car switch handle to the running position. Control circuits are thereby established that close the directional switch and the generator field contactors on the panel. The generator field contactors establish a generator field current, which causes the car to move at a speed proportional to the voltage. The generator voltage builds up gradually but quickly and the car accelerates automatically, smoothly and rapidly. Designs of the generator and motor fields are so coordinated that their time constant is fixed at a value as small as the comfort of passengers will permit. Armature resistance stops are not used.

The extreme smoothness of starting and stopping has not been accomplished with any other type of electric elevator control.

Higher car speeds and shorter acceleration periods can be used, resulting in faster car schedules and better service.

Landings are made easily and accurately because the rate of deceleration is practically independent of the load. A special demagnetizing field is used on the generator to kill the generator fields quickly; thereby bringing the car to a rapid, smooth and accurate stop.

The owners and elevator contractors of the Hotel Sir Francis Drake have spared no expense to make this elevator installation one of the outstanding ones in the city of San Francisco and one that will serve as a monument to those who conceived and executed these marvels of modern vertical transportation.

\* \* \*

John Bakewell, Jr., architect, 251 Kearny street, San Francisco, is preparing plans for a two-story reinforced concrete chemical laboratory building to be erected on the Stanford University Campus by the Carnegie Institute. The building will cost \$70,000.

## TRANSLUCENT, GLOSSY CONCRETE

[Concluded from page 41]

### GLAZING

Concrete can be glazed by spraying on its surface finely ground cement mixed with a bituminous mass and certain chemicals. This cold glazing is practiced by several firms in Germany.

A. Weithaler's "Glasin" was patented in 1910; it provides a durable surface, as proven by slabs which are still good after having been exposed to the weather for sixteen years. When used on the exterior, Glasin slabs must be made acid-proof. They are manufactured in various colors and their cost is about one-third of the cost of burnt tile. Through spraying different colors on top of each other, very soft hues are achieved. The qualities of Glasin products place them closer to polished marble than to artificial marbles made of lime and gypsum. Interior walls can be glazed directly as a whole, when protected from cold and draft by closing the rooms in question for a few days. This direct glazing of a wall produces jointless, washable surfaces, which resemble porcelain and are cheap. Walls in schools and bathing establishments have been treated with this process.

The Kerament cold-glazing system has been patented in many countries and received a gold medal in 1918; this process consists in spraying by compressed air a mixture of the type described above onto the yet moist or freshly moistened surface. All color combinations are attainable; the glaze can be applied to entire walls when they are freshly plastered. The Kerament glaze is waterproof and tests made by the laboratory of the Dresden Technical University prove that Kerament products resist frost.

\* \* \*

Architects Morgan, Walls and Clements, 1134 Van Nuys Building, Los Angeles, is preparing plans for a class A market building to be erected on Highland avenue, Los Angeles, for C. E. Toberman. The building will contain 70,000 square feet of floor area and will be of steel frame construction, costing \$900,000.

\* \* \*

Architects H. L. Stevens Company, 433 California street, San Francisco, are completing plans for a five-story reinforced concrete hotel building to be erected in Olympia, Washington, by the Pacific Coast Investment Company. The building will cost \$175,000.

\* \* \*

Architect Arthur Brown, Jr., 251 Kearny street, San Francisco, is preparing plans for a two and three story steel frame and concrete infirmary building for the University of California. The building will cost \$500,000.

\* \* \*

Architect William B. Faville, Crocker First National Bank Building, San Francisco, is preparing plans for alterations and additions to the St. Francis Hotel, San Francisco. The improvements will cost \$1,000,000.

# • EDITORIAL •

## Partial Service

AT THE RECENT convention of California architects, many protests were registered against the evil of partial architectural service.

This method of making a livelihood is seldom deliberately chosen by architects, but rather forced upon them by the unfair competition, the cheap cut-rate plans furnished by untrained, incompetent "designers." It consists of selling one or more sets of working plans for a building, with meager specifications or none at all, with a few scale details and none drawn at full size.

Such plans, even disregarding the factor of personal supervision, are not apt to be complete and clear enough to insure their satisfactory execution. However "artistic" the design may be, however brilliant the inspiration—and young men forced to earn a precarious living do have brilliant ideas—the ordinary builder needs working plans and details which are exact, complete, fool-proof in their clarity, definite as to construction information.

This is essential for figuring, for laying out, for foundation and frame. How much more is there needed for the finer points of finish and surface, color and texture! It is but too often, alas, that even with constant personal contact, one realizes too late that the execution of a design has failed to realize the vision of its creator. And it is only by experience that one can learn; although it is happily true that the experience of others is of great value to the observant architect, ambitious to get the best results in construction, the fullest expression of his ideals.

To the ultimate extinction of this "partial service" with its unfortunate effect upon private and public welfare, the State Association of California Architects is committed by the overwhelming voice of its membership.

\* \* \*

## The Significance of the Election

EVERYONE connected with the building industry has good reason to be well satisfied with the results of the national election. Business is based on confidence; and business generally is relieved to know that the present national policy is to be continued. But in regard to the specific conditions which affect the building industry, that industry may well feel confident in the election of a man who is a trained engineer and organizer, to guide our affairs, to keep his hand on the throttle of progress.

It is impossible to overestimate the beneficent influence which has been exerted by the Depart-

ment of Commerce, during the past administration, upon a great number of activities connected with building. The importance of this phase of the department's work was recognized early in its reorganization, and the leading manufacturers were brought into cooperation with the program of eliminating waste, reducing costs, increasing efficiency. Each annual report told the story of increasing progress along these lines, of developing plans to further healthy building activity. The department conducted research work, surveys, charts, comparative data, all in a scientific and practical manner.

Already a proposal has been made, at Mr. Hoover's suggestion, to help solve the problem of unemployment through regulation of public work, so as not to interfere or compete with private undertakings, but to be adjusted so that slack periods in private building operations may be taken up by national and State work. If such a plan can be wisely made and administered, it will unquestionably save time and money and tend to raise the standard for good construction, as well as relieve the labor situation.

Reports from title insurance companies and real estate firms are to the effect that already a distinct increase in activity is being noticed. That is indicative of future building expansion, for these businesses are so closely connected with building development that their condition is a sort of barometer by which to judge the prospects of building construction.

As much as is humanly possible, it should be safe to prophesy not only four but eight years of prosperity and progress ahead of architects and all other factors of the building industry in America.

\* \* \*

## The Good That Men Do

THE charm of El Paseo Court and its "Street in Spain," in the heart of Santa Barbara, not only elicited the delighted admiration of visitors, but it really awakened the citizens of Santa Barbara to the possibilities of their Spanish traditions. It has been quite definitely responsible for the transformation of State street, rebuilt since the earthquake into perhaps the most consistently harmonious business avenue, architecturally, in this country.

In the Paseo has just been installed a simple tile tablet in memory of James Osborne Craig, in whose genius Mr. Bernhard Hoffmann had sufficient confidence to undertake a business structure, entirely novel in character, entirely successful in practice.

# NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

## OFFICERS

HARRIS ALLEN, President

HENRY H. GUTTERSON, Vice-President

JAMES H. MITCHELL, Sec.-Treas.



## DIRECTORS

ALBERT J. EVER, three years

LESTER HURD, three years

JOHN REID, JR., two years

JAMES S. DEAN, two years

EARLE B. BERTZ, one year

FRED H. MEYER, one year

## NEXT MEETING

Due to the fact that Christmas falls on the last Tuesday of the month, there will be no meeting of the Northern California Chapter, A. I. A., in December. Members will be notified of the January meeting.

## NOVEMBER, 1928, MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Hotel Mark Hopkins on November 27, 1928, at 6:30 p. m. The meeting was called to order by President Allen. The following members were present: Harris Allen, A. Appleton, John Bakewell, Jr., Will G. Corlett, Morris M. Bruce, Jas. S. Dean, Albert J. Evers, Wm. B. Farlow, Wm. I. Garren, W. C. F. Gillam, Lester Hurd, Chas. F. Maury, A. McF. McSweeney, Fred H. Meyer, Chester H. Miller, J. H. Mitchell, James T. Narbett, Ralph Wyckoff.

Guests present were: H. W. Bolin, Roy M. Butcher, John E. Dinwiddie, Gilbert D. Fish, J. E. Hayes, Willard C. Johnson, George H. Oyer, B. H. Shenberg, Fred L. Sumner, Chas. A. Whitton.

## MINUTES

The minutes of the previous meeting were approved as published.

## GENERAL BUSINESS

Announcement was made to the Chapter of the following election of members to the Institute with assignment to this Chapter: Messrs. Wm. Wilson Wurster and Will M. Bliss; of associateship, Mr. Harry M. Michelson; of transfer, Mr. Harold Hopkins to the Southern California Chapter.

Mr. Bakewell called attention to the fact that most public buildings are now designed by State or municipal bureaus, and stressed the advantage of having a certain number of these opened to competition. His motion, seconded by Mr. Meyer, that a special committee be appointed to study the situation and report back to the Chapter upon the advisability of promoting a general interest to secure more open competitions, was carried.

## REPORTS OF SPECIAL COMMITTEES

Mr. Coxhead, chairman of the committee to investigate the proposed erection of a monument on the top of Twin Peaks, commemorative to the Dole fliers, rendered the recommendation that the Chapter do not approve any such monument. It was moved, seconded and carried that further action be referred to the Executive Committee.

## PROGRAM

Mr. John Dinwiddie was the guest of the Chapter and exhibited a delightful group of sketches made in recent study and travel abroad. The Chapter unanimously expressed to him its gratification for being given the opportunity to see such an inspiring exhibit and commended the display as being of high rank of architectural rendering.

Mr. B. H. Shenberg of the A. C. Horn Co. gave a talk on "Painting with a Trowel" and executed samples to demonstrate the use of Tx-Crete as a medium for interior wall treatment and decoration.

Mr. Gilbert D. Fish, consulting engineer of the Westinghouse Electric and Manufacturing Company, spoke on the development of electric arc welding of structural steel, illustrating his talk with an interesting series of lantern slides, and responded to the numerous questions asked by the architects and engineers present.

There being no further business, the meeting adjourned.

Respectfully submitted,

JAMES H. MITCHELL, *Executive Secretary.*

\* \* \*

Bennes and Herzog announce that their architectural offices will be located in suite 915-917, Public Service Building, Portland, Oregon.

\* \* \*

Experienced licensed architect wishes to join or to associate with architectural firm with growing practice. Long training and wise experience in industrial plants, structural engineering and specification writing. Graduate engineer. References given on request. Address Box C, Pacific Coast Architect.

\* \* \*

The following men have been granted certificates by the California State Board of Architecture, Northern District, to practice architecture in the State of California: James Lindsay McCreery, 508 Berkeley Bank Building, Berkeley, California; Sidney A. Colton, 3020 Balboa street, San Francisco, California.

\* \* \*

Plans are being prepared by the United States Navy Department, Washington, D. C., for proposed ammunition depot to be erected at Hawthorne, Nevada. The plans provide for erection of an administration building, quarters for officers and civilian employees, barracks, mess hall, etc., and these buildings will cost \$420,000.

# INSTITUTE AND CLUB MEETINGS

## Washington State Chapter, A. I. A.

The Washington State Chapter, A. I. A., officially opened its fall season with a meeting held October 4 in the College Club, Seattle. Following the dinner, President Ford gave a brief account of Chapter activities during the summer and called for the reading of the several reports on Chapter affairs.

The treasurer's report showed a satisfactory financial condition and the availability of a portion of the permanent funds for investment in bonds. By vote of the Chapter this investment was ratified.

Harlan Thomas, reporting for the Education Committee, told of the effort being made through the Inter-Scholastic Conference to get more instruction in free-hand drawing and art appreciation in the high schools and of the encouraging response from the school superintendents. Thomas also spoke favorably of the work of the University of Washington students at the Fontainebleau School of Fine Arts, noting that two prizes had been awarded to the Northwestern students and that their work had received reproduction in the school publication.

There has been a feeling on the part of some of the members that the State registration laws should be more drastic.

Mr. Gove, in reporting on this matter, stated that nothing definite could be done for the present, but recommended that the Chapter get complete information as to the registration requirements in other States. It was voted to appoint a committee for the purpose of interviewing the candidates for Governor with a view to securing for the State architect's registration a larger measure of Chapter participation and an affiliation with the National Council of Architectural Registration Boards.

J. H. Vogel, reporting for the Publicity Committee, stated that the Chapter continues to run a regular schedule of newspaper copy and it is hoped that the scope of this campaign may be increased. The small-house plan service inaugurated by the Chapter in the Seattle Post-Intelligencer is now carried on by the Publicity Committee with the North Pacific Division of the Architects' Small-House Service Bureau furnishing the material.

At the conclusion of the business of the evening Mr. Gove gave an illustrated talk on a European trip from which he recently returned and which included travel through England, Belgium, France, Italy and Spain. Following this feature, President Ford presided at initiation ceremonies, which admitted Messrs. Lockman, Skoog and Stoddard to membership.

## Oregon State Chapter, A. I. A.

The Oregon State Chapter, A. I. A., held its regular monthly meeting on the evening of November 19. There was present, as a guest, Howard Perry, secretary of the Oregon Building Congress. This organization

came into being some eight years ago through the efforts of the Oregon State Chapter, A. I. A. In the intervening years the Building Congress has been influential in securing legislative reforms and generally successful in its efforts to improve conditions in the building industry. For a time the Chapter and the Building Congress worked closely together, but in recent years they have drifted apart. To remedy this shortcoming and restore the old cooperative status of the two bodies, a Chapter committee was named to confer with a similar body from the Building Congress.

Continuing from November 22 to December 15 there was shown in the Portland Art Museum a collection of the work of Louis Conrad Rosenberg. Rosenberg is a Portland boy who received his architectural training in this city and has since achieved international recognition as an etcher.

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## The San Francisco Architectural Club

The regular monthly meeting of the San Francisco Architectural Club was held Wednesday evening, November 7, with President Lawrence Keyser presiding.

Reports made by the secretary and treasurer showed the club to be in a healthy condition financially and in a progressive state as regards the acquisition of new members. During the past month twelve new members were enrolled. And from out of the State communications it was likewise evident that the work of the organization is recognized and valued in the Eastern centers.

It was with regret that Mr. McKenzie's resignation was accepted. He is forced to leave the club due to ill health in his family. On the other hand, the news that Harry Langley was terminating his leave of absence and would shortly be present again was greeted with joy. Langley has been sojourning in Utah and he makes his return somewhat sooner than expected.

The report of the Educational Committee showed a membership of twenty paid-up members in the principles of full size details class. This class was launched a year ago as an experiment and started with five members, but it is now the largest study group in the club. It is under the guidance and direction of A. Williams, an able and thorough instructor.

The next class to begin work will be one in the history of architecture and its sessions will open as soon as enough men can be signed up.

C. J. Sly, head of the engineering class, reports that in his classes are several men who have taken the work before, but are now taking it a second time in order that its principles may be firmly fixed in their minds, and that they may make a really creditable showing in the State examinations. Such application and interest reflects a commendable and promising spirit among these young architects in the making, which is certain in later years to reflect to the credit of the Western profession.

There was present at the November meeting an official of the Gladding-McBean Company, Mr. Cole, who in behalf of his concern accepted from the club an illuminated vote of thanks for the recent trip to the Lincoln plant of the tile company.

The December meeting will be devoted to nominating candidates for president, vice-president, directors and secretary. A Nominating Committee was named to attend to the details of this business, consisting of Messrs. Burnett, Williams and Petersen.

At this point and after so great a quantity of serious matters had been discussed, there was apparent an atmosphere of restlessness and tedium, which was broken by the happy announcement of a Christmas party to be held on the evening of December 19 in the club rooms and for members only. Anybody who dares to absent himself from this event will be fined, and by way of further inducement it is understood that everyone present will be the recipient of at least one gift, and possibly two or three. It is hard to tell about such things at the present writing.

So overwhelmed was everybody with this piece of news that a clamor was set up for nourishment and physical sustenance, to which Edward DeMartini responded with hot tamales and potato salad, indigestible but none the less heartening fare.

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### Pasadena Architectural Club

Members of the Pasadena Architectural Club are these days deeply engrossed in the problems of furnishing and equipping their recently leased quarters in the Stickney Memorial Art Building. The walls have been freshly painted, several pictures acquired and hung and a number of pieces of furniture secured and put into place.

Two life classes and one engineering class are now meeting regularly in the new club rooms and plans are under way to establish an atelier.

The Christmas card contest which closes December 18 is bringing out quite a number of attractive designs, and the sketch contest, which recently closed, had twenty entries. Prizes were awarded as follows: Black and white, first prize, Roy Parkes; second, O. F. Stone; honorable mention, M. Ellsworth. Water color, first prize, Cliff Hoskins; second, O. F. Stone; honorable mention, O. F. Stone. The judges were Alson Clark, Garrett Van Pelt, Jr., and J. Kucera.

The Pasadena Club is also cooperating with the Los Angeles Architectural Club, the Southern California Chapter, A. I. A., and the Architects' League of Hollywood in the exhibition of architectural works now beginning shown in Los Angeles.

On Friday evening, November 23, the club members were guests of A. Manuelli, who presided over a "spaghetti feed," which, due to the nature of the food, turned out to be a struggle, but one into which everyone entered with good spirit and much wit.

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### Architects' League of Hollywood

On October 29 there was called a special meeting for the purpose of considering the question of delinquent members, of which there are a goodly number within the club. It was voted that the secretary send these people a letter, based upon article A in the League's

amendments to the by-laws, which relates to delinquents.

The evening of October 31 was spent in debating, pro and con, the question of general contracts as against segregated contracts. Melville Dozier, secretary, Southern California Division, the Associated General Contractors of America, read a well-constructed and comprehensive report on the advantages of the general contract system over the segregated system. Dozier was supported by Mr. Twatts of Schofield-Twatts Company and by Architect Kelly of Pasadena. Architect John Roth spoke for segregation contracts. Following the formal debate there was an hour and a half of general discussion and it was finally decided that the general contract system is, on the whole, the most satisfactory.

On the evenings of November 7-11 and 14 were held the usual weekly meetings, at which were discussed various routine and miscellaneous business matters. On the latter date Ellet Parcher gave a short talk on his summer European trip.

Frank Hansen, engineer for the Helophane Company of New York, was the League's guest on the evening of November 21. He gave a description and explanatory talk on the methods used to light the Doheny Stone Drill plant at Torrance, California.

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### The Los Angeles Architectural Club

The Los Angeles Architectural Club held its usual monthly meeting on the evening of November 20 at the California Art Club, Olive Hill.

Arthur M. Loomis, C. P. A., was the guest speaker. He spoke upon "Business Mortality," endeavoring to set forth the causes for the very high percentage of business failures in the United States each year. Lack of knowledge concerning active competition he considered to be one of the gravest shortcomings of the man embarking upon his own and a new business. A second reason for failure, which Loomis noted as being especially disastrous in many cases, is a lack of standardization. Multiplicity of designs and materials are things to be watched closely and guarded against. The modern trend is toward centralization of effort, which tends to eliminate duplication and reduce costs. A third and last cause, which the speaker stressed, is that of under-capitalization, a lack of true comprehension as to the most expedient uses to which the available capital should be put and a consequent faulty extension and arrangement of banking and credit accommodations.

On December 10, 11 and 12 the Atelier, Los Angeles, exhibited the Paris prize drawings, which are considered the finest examples of architectural design for the current period. The winning of this prize, a scholarship to L'Ecole de Beaux Arts in Paris, is the highest honor that can be awarded to any American draftsman. The subject for the design was a "Supreme Court Building" facing a large plaza and the head of a "Memorial Bridge."

The club's employment bureau has placed over 175 draftsmen since its opening in May, making an average of 25 positions a month. It is hoped that during the winter months, with increased business, we can raise our average.

## MAPLE FLOORS IN COLOR

*The New Factor in Interior Planning*

BY MYRON E. CHON



ONE of the most interesting elements of news that has come, within the past few years, to the attention of those in the field of residential planning was the announcement of "Maple Floors in Color." Here was news that held promise of important new opportunities for effective interior decoration, new and valuable material for the color harmonist. The promise has been made good. Investigation shows that Northern hard maple, treated with special stains, is assuming the proportions of a vogue in residential flooring practice.

Until very recently, floors were simply floors—bases upon which to set tables, pianos, beds, carpets, rugs and other units of service or decoration. The floors themselves played little or no part in the actual scheme of decoration. More often than not, the floor of a room was a "necessary evil"—uninteresting, out of harmony, a jarring note in the interior plan. The desire for floors of color necessitated the introduction of "substitute" flooring materials which, while they brought color, sacrificed the homelike comforts so definitely reserved to natural hardwood. With the introduction of the transparent, penetrating stains developed for use on Northern hard maple, the key to the colored flooring problem was solved.

That the American people should seize upon an opportunity to floor their homes with colored hardwood is only natural. We want hardwood because of its warmth, comfort and durability. We want color because it adds interest and cheer to our various rooms. What, then, could be more obvious than a smooth hardwood floor—stained to be in harmony with the color scheme of the rest of the room, or itself setting the *motif* for that color scheme?

I am told that experts spent years in developing stains that would properly penetrate the tight hard maple grain. One glance at one of the new maple floors in blue or green or black is sufficient to prove that their research and efforts were well worth while. The floors are truly beautiful. The pleasing grain, after treatment, reveals a wealth of charm hitherto hidden from the human eye. The effect is almost magical.

The day has passed, I am certain, when the use of hard maple was based mainly on the serviceability of the wood. Serviceable, of course, it is—more so than any other flooring material. But today maple is more than serviceable. It is a flooring of rare, colorful beauty—a new, and vital, factor in harmonious interior planning.

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## ADVOCATE COMPLETE INSTALLATION OF OIL-BURNING EQUIPMENT

Three years ago the manufacturers and dealers of oil-burning equipment of the Bay cities formed the Pacific Oil Burner Association. One problem which confronted them from the start was that of the installation of the oil burner. Should the manufacturer or dealer, making or selling the burner, make the complete installation of the tank, suction and return lines

and burner? In our opinion there is but one answer. He should. In support of our opinion we offer the following reasons:

In the first place, having the installation of the complete oil-burning equipment made by the manufacturer focuses the responsibility for the satisfactory performance of the installation on one person. This centralized responsibility reacts to the benefit of all concerned—the heating contractor, the architect and the owner of the premises in which the burner is installed. The greatest benefit, however, accrues to the public—the users of oil heat. There can never be situations, such as have arisen in the past, where there has been a difference of opinion as to who was responsible for the performance of an installation. These differences always exacted a heavy toll of time, money and patience from all concerned.

In the second place, the manufacturer members of the Pacific Oil Burner Association have all spent many years in the development of the oil burner. Each of their plants represents an enormous investment in shop equipment, land and stock on hand. Naturally, they are vitally concerned in knowing that when their product is installed it will be so done as to insure the satisfactory performance it is capable of.

In addition to our foregoing reasons we will quote from the National Board of Fire Underwriters' regulations, as recommended by the National Fire Protection Association (Reg. 139): "Oil-burning equipment shall be installed only by properly qualified mechanics experienced in this kind of work. It is recommended that systems be installed by the manufacturers."

After due consideration of this subject a resolution was passed at a recent meeting of the Pacific Oil Burner Association to the effect that the complete installation of oil-burning equipment be made by the oil burner manufacturer or dealer, the complete equipment to mean the oil burner, tanks, suction and return lines, and all auxiliary equipment necessary.

With the many benefits to be derived from the enactment of this resolution the members of the Pacific Oil Burner Association feel justified in asking the co-operation of the architects and heating engineers to the extent that they separate the specifications of the oil-burning equipment from the balance of the heating contract.

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## TO STIMULATE INTEREST IN MEDALLIC SCULPTURE

The American Federation of Arts has undertaken the project of forming into a society a sufficient number of persons to pay the costs incidental to the designing of two medals each year by well-known sculptors, for reproduction of these medals in bronze and for their distribution to the entire membership of the society. The ideas back of this work are the stimulation of appreciation of medallic art in America and the creation of a medium through which a demand for the production of beautiful examples of this art would be developed. It is proposed to call this organization the Society of Medalists and it will be started with a minimum of 1000 members with dues of \$8 a year.

# THE INSPECTOR

## America Ratifies the Hoover Standards Eminent Engineer Earns Public Approval

BY MARK C. COHN

*Expert Consultant on Housing and Building Regulations*

[This is the forty-second of a consecutive series of articles on building and engineering regulations by this author.]



TANDARDIZATION and simplified practice in business are no longer a myth and pretty phrases. The conduct of successful business enterprise in recent years has made these methods the established order of and in business and that means in the building business also, to some extent at least. And it is reasonable to conclude that when the electorate of America marched to the polls on November 6 to ratify in no uncertain terms standards of government advocated by Herbert C. Hoover and elected him President of the United States by an overwhelming majority, the American people evidenced a desire that the nation's governmental business be put on a scientifically sound foundation.

It is a pleasing privilege to pay homage to one who has advanced the art and science of standardization in building practice to the point of being practical, useful and adaptable. Herbert Hoover, as Secretary of the United States Department of Commerce, not only initiated on a nation-wide basis but has successfully accomplished signal achievements in the work of simplified practice and standardization. Hoover standards are household words in the business and commercial world.

The building industry alone owes much to the efforts of Mr. Hoover. Standardization of simplified building and engineering practice and building and housing code recommendations established under the direction and supervision of Mr. Hoover are a matter of printed government records available to all who may wish to obtain copies from the Superintendent of Documents in Washington, D. C.

More than a score of separate movements for simplified practice in the manufacture and use of building materials consummated by Mr. Hoover are now universally used by manufacturers and business houses of the country. In 1927, 96 new United States Government master specifications and 45 revisions of existing specifications were promulgated by the Bureau of Standards under the Department of Commerce. Uniform standards for plumbing, too, are a part of the work finished by the bureau committee.

The Uniform Mechanic's Lien Law is another recommended piece of legislation that will eventually be used

as the basis for laws in various States of the Union. Standards for grading lumber are now being used the country over. Here again the Hoover regime functioned effectively and intelligently.

A primer on city planning and zoning is a noteworthy accomplishment that in years to come will make for comfort and convenience of all persons housed in various types of structures and tend to establish and stabilize building and realty values.

It is not surprising that Mr. Hoover should take his duties seriously and function efficiently in an orderly manner. He is an engineer. He is a master of problems. He is a member of the great building and engineering construction industry. His education and training impel him to function in an orderly manner. His practical training and experience is one that any person might envy. He has earned and attained the greatest honor that may be bestowed upon any man by the American people.

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### BERKELEY ADOPTS BUILDING CODE

Thirty-four cities are now reported by the Building Officials' Conference to be operating under the building code sponsored by that organization. Berkeley and Livermore are two California cities that recently elected to adopt the measure for regulating building construction. Other cities, too, are considering adoption of the code, among which are included Stockton, San Leandro and Watsonville.

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Los Angeles would fix a limit of height for buildings in the metropolitan area outside of the city, and to that end a committee of the realty board is seeking to have the board of supervisors adopt a county ordinance the effect of which would be similar to the uniform height code existing in the Southern city.

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Los Angeles is pushing the writing of its proposed new building code, designed to combine all building regulation now scattered throughout a score of ordinances in one measure.

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A. L. Dales is now building and sanitary inspector in Beaumont, California, by virtue of appointment made by the city council.

An architect subscriber suggested that a full table of wage scales now in force in San Francisco and Los Angeles would prove interesting and valuable to our readers. We have published this information in convenient form so the architects can refer to it from time to time.

### San Francisco Building Trades Wage Scale for the Year 1928

Craft	Per 8-hr. Day	Craft	Per 8-hr. Day
Asbestos workers	\$ 7.50	Painters' helpers	\$ 6.50
Bricklayers	11.00	Painters, varnishers and polishers (shop)	8.00
Bricklayers' hodcarriers	7.00	Painters, varnishers and polishers (outside)	9.00
Cabinet workers (shop)	8.00	Pile drivers and wharf builders (including engineers)	9.00
Cabinet workers (outside)	9.00	Plasterers	11.00
Carpenters	9.00	Plasterers' hodcarriers	7.50
Carpenters' helpers	6.50	Plumbers	9.50
Cement finishers	9.00	Rodmen	9.00
Electric workers	9.00	Roofers, composition	8.00
Electric workers' helpers	6.50	Sheet metal workers	9.00
Electrical fixture hangers	8.00	Sheet metal workers' helpers	6.50
Elevator constructors	10.00	Sprinkler fitters	8.00
Elevator constructors' helpers	7.00	Steam fitters	9.50
Engineers, stationary	8.00	Stair builders	9.00
Engineers, traveling cranes	8.00	Stone cutters, soft and granite	8.50
Engineers, on derricks	8.50	Stone setters, soft and granite	9.00
Glass workers	8.00	Stone carvers	8.50
Hardwood floormen	9.00	Stone derrickmen	9.00
Housemovers	8.00	Title setters	10.00
Housesmiths, architectural iron	9.00	Title setters' helpers	6.00
Housesmiths, reinforced concrete	9.00	Auto truck drivers—less than 2500 lbs.	5.50
Housesmiths' helpers, reinforced concrete	6.50	Auto truck drivers—2500 lbs. to 4500 lbs.	6.00
Iron workers (bridge and structural), including engineers	11.00	Auto truck drivers—4500 lbs. to 6500 lbs.	6.50
Laborers, common (6-day week)	5.00	Auto truck drivers—6500 lbs. and over	7.00
Laborers, building	5.50	General teamsters, 1 horse	5.50
Lathers	8.50	General teamsters, 2 horses	6.00
Marble setters	9.50	General teamsters, 4 horses	6.50
Marble setters' helpers	6.00	Plow teamsters, 4 horses	6.50
Marble cutters and copers	8.00	Scrape teamsters, 2 horses	6.00
Marble bed rubbers	7.50	Scrape teamsters, 4 horses	6.00
Marble polishers and finishers	7.00	Plasterers' hodcarriers, bricklayers' hodcarriers, roofers' laborers, hoisting engineers and steam shovel firemen to start 15 minutes before other workmen, both at morning and noon. Eight hours to constitute a day's work, except as otherwise noted. Five and one-half days to constitute a week's work, except as otherwise noted. Overtime to be paid time and a half; except on Sundays and holidays, double time. Laborers, building, Saturday afternoons, straight time. Shift work to be paid for at straight time, provided two or more straight shifts of eight hours are worked on the job in any 24 hours. Recognized holidays to be New Year's Day, Christmas Day, Thanksgiving Day, Fourth of July, Labor Day, Admission Day and Decoration Day. Teamsters and auto truck drivers will be governed by the usual hours and regulations prevailing in that craft in this city.	
Millmen, planing mill department	7.50		
Millmen, sash and door	6.50		
Millwrights	8.00		
Model makers	9.00		
Model casters	7.50		
Mosaic and Terrazzo workers	8.00		
Mosaic and Terrazzo workers' helpers	5.75		
Painters	9.00		

### Los Angeles Wage Levels in the Construction Industry, November 1, 1928

(Open-Shop Conditions Prevail in All Crafts)

Craft	Per 8-hr. Day	Craft	Per 8-hr. Day
Asbestos workers	\$ 9.00	Mosaic and Terrazzo workers	\$10.00
Bricklayers	11.00	Mosaic and Terrazzo workers' helpers	7.00
Bricklayers' mortar mixers	8.00	Painters, varnishers and polishers (shop)	7.00
Carpenters, finish	8.00	Painters, varnishers and polishers (outside)	8.00
Carpenters, general	7.00	Painters	8.00
Cement finishers, steps, etc.	10.00	Pile drivers and wharf builders	8.00
Cement finishers, general	9.00	Pipe coverers	9.00
Concrete laborers	4.00	Pipe coverers' helpers	5.00
Electrical workers	8.00	Plasterers	12.00
Electrical fixture hangers	8.00	Plasterers' hodcarriers	9.00
Electrical helpers	5.00	Plumbers	9.00
Elevator constructors	10.00	Plumbers' helpers	6.00
Elevator constructors' helpers	7.00	Roofers	8.00
Engineers, stationary, per month	200.00	Roofers' laborers	5.00
Engineers, hoist and portable	8.00	Sign painter	10.00
Firemen, stationary, per month	150.00	Sign painters' helpers	7.00
Firemen, hoist and portable	6.00	Sprinkler fitters	10.00
Glass workers, glaziers	7.00	Steam fitter, also water and gas	10.00
Housemovers	7.00	Steam fitters' helpers	7.00
Housemovers' laborers	4.00	Sheet metal worker	8.00
Housesmith, architectural iron	8.00	Stair builders	9.00
Housesmith, architectural iron, helpers	4.00	Steam shovel engineer	8.00
Housesmith, reinforced concrete	8.00	Steam shovel fitter	6.00
Iron workers, bridge and structural and rod	8.00	Stone cutters, all kinds	8.50
Laborers, common	4.00	Stone setters, all kinds	11.00
Lathers, metal	10.00	Tenders, brick and plaster	6.00
Lathers, wood, per 1000 and nails	5.00	Tile setters	10.00
Marble setters	10.00	Tile setters' helpers	6.00
Marble setters' helpers	6.00	Truck driver, auto—less than 2500 lbs.	4.50
Marble cutters and copers	8.00	Truck driver, auto—2500 lbs. to 4500 lbs.	5.00
Marble bed rubbers	6.00	Truck driver, auto—4500 lbs. to 6500 lbs.	5.50
Marble polishers and finishers	8.00	Truck driver, auto—6500 lbs. and over	6.00
Millmen, planing mill department	7.00	Teamsters, general, 1 horse	4.00
Millmen, sash and door department	7.50	Teamsters, general, 2 horses	5.00
Millwrights	8.00	Teamsters, general, 4 horses	5.00
Model makers, ornamental plastering	14.00	Teamsters, plow, 4 horses	5.00
Model casters	8.00	Teamsters, scraper, 2 horses and 4 horses	5.00
Modelers and sculptors	14.00	Wood carvers	8.00

ARC-WELDING EXPERT VISITS  
SAN FRANCISCO  
To Advise on Bridge and Building Projects

Gilbert D. Fish of New York, consulting structural engineer for the Westinghouse Company, who has been largely responsible for the development of the use of arc welding for steel structural work, visited San Francisco recently to advise on a number of bridge and building projects being planned for this locality.

Mr. Fish, who served during the war as major of Army Engineers, was among those who early recognized the possibilities that lay in the arc-welding process as a substitute for riveting in building construction. He designed and supervised the arc-welded construction of the world's first large welded building erected at Sharon, Pennsylvania, by the Westinghouse Company.

Arc welding proved so satisfactory in this structure that Mr. Fish's services were engaged for a factory building covering two acres at Derry, Pennsylvania, where the savings made possible by arc welding were first demonstrated; the first arc-welded railroad bridge at Chicopee Falls, Massachusetts, and the first arc-welded office building at Tonawanda, New York. He was also consulted in connection with the arc welding of the Yale Library Book Tower, New Haven, Connecticut, the enlargement of the Mississippi River Bridge at Memphis, Tennessee, the floor construction of the city of Chicago bridges, and other famous undertakings.

"Arc welding," said Mr. Fish, "is destined to supersede riveting, to a very large extent, for erecting steel structures of every description."

"One outstanding advantage secured by the use of arc welding, as compared with riveting, is a saving in the tonnage of steel required, which ranges from 20 to 33 per cent in trusses and from 3 to 12 per cent in ordinary beam-and-column framing for buildings. This saving is secured in several ways. A considerable weight of connecting parts required for riveting can be omitted. Tension members can be made smaller than in riveting work because they are not weakened by rivet holes. In many cases floor beams may be made continuous as in reinforced concrete construction, with consequent reduction in weight."

"Other advantages gained are: Saving in time of fabrication in the steel shops, as there is no complicated system of rivet holes to be laid out and punched or drilled; a smoother surface, making painting easier and reducing possibilities of rust; elimination of objectionable noise during construction, of special importance in connection with work being done in cities; better wind and earthquake bracing; and greater permanence."

Mr. Fish addressed several engineering groups and the Northern California Chapter of the American Institute of Architects during his stay in San Francisco.

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Berkeley has adopted a new fire zoning code.

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W. A. Curtis has been appointed building inspector in Stockton, California, by the city manager.

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J. D. Sperr has recently been appointed to head the bureau of building inspection in San Leandro.

BOOK REVIEWS

"*Majorcan Houses and Gardens*," by Arthur Byne and Mildred Stapley. The authors of several previous works on Spanish architecture and furniture have now issued a volume which should be of special and timely interest to California architects. The domestic architecture of Majorca constitutes a type somewhat different from anything in Spain or Italy, but distinctly Mediterranean in character and full of suggestion for California country-house treatment. For the most part combinations of villa and farmhouse, they possess an unostentatious charm, even a quiet elegance, which is admirably suited to the requirements of country-house life in California.

"*Majorcan Houses and Gardens; a Spanish Island in the Mediterranean*," by Arthur Byne and Mildred Stapley. William Helburn, Inc., 15 East Fifty-fifth street, New York. Price, \$25.

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"*Mediterranean Domestic Architecture in the United States*," by Rexford Newcomb. Published by J. H. Jansen, Cleveland, Ohio. Price, \$15. Almost every architect and draftsman has at some time in his career started an ambitious scrapbook. Nothing but the very best is good enough. The residence section of this wonderful scrapbook is optimistically designed for masterpieces only. How well this scheme is started; how many hundred dusty magazines are unearthed; how much paste used and how much only destined to harden unused. However, it was a good scheme while it lasted.

The book is well printed and splendidly presented. It contains 223 pages of plans and illustrations. It contains illustrations and details that any architect would treasure in his scrapbook, if any. As you study this book one arrives at the conclusion that there is not a single illustration you would leave out. And not one but what would have found its way into the "scrapbook of perfection." Many of the illustrations are the work of California architects and have appeared in issues of the PACIFIC COAST ARCHITECT.

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"*Plumbing Questions and Answers*," by Joseph E. Taggart. Third edition, revised and enlarged and entirely reset. 5 by 7 inches. 160 pages. Fully illustrated. Flexible fabrikoid. Price, \$2.00.

Originally, this work was compiled in response to many requests for an interpretation of the Plumbing Code of the City of New York. These rules have been converted into question and answer form, some with sketches to make their meaning clearer. The steady sale of the book has exhausted two editions and the continued demand has necessitated the preparation of another edition. This new third edition has been completely revised, considerably enlarged and entirely reset. It has been arranged in four sections: First, the questions and answers based on the Code of the City of New York; second, tests for anti-siphon traps, installation of water supply and laws governing its use; third, the standpipe and fire-line rules of 1928; and fourth, an appendix of useful tables, measures and calculations.

## MANUFACTURERS' ANNOUNCEMENTS

### TIME SHEET PROVIDES FOR LABOR COST SEGREGATION

In the knowledge that a large percentage of contractors are working in the dark, as far as concerns the segregation of their labor costs for the various departments of building in which they engage, the Concrete "Form-Hold" Corporation, Culver Building, Culver City, California, has devised a time sheet with a cost segregation division on the reverse side. Using such an aid the contractor, while recording the time of his workman, can easily go a step farther, turn the time sheet and segregate the building costs on individual jobs.

These time sheets are available free of charge from the Concrete "Form-Hold" Corporation at Culver City, or 55 New Montgomery street, San Francisco.

This firm has developed a new type of concrete form construction known as "Form-Hold," a metal tie and spacer. The metal tie and spacer is a one-piece reversible sheet metal device with three tension members that lie flat between the edges of the form boards, notched to receive the form boards and reinforcing. These notches tie and space the form boards, hold the reinforcing in position and also serve as vents to prevent the forming of voids in the wall. They are constructed with a tensile strength to withstand the pressure of fluid concrete against 288 square inches of form surface each. It is claimed for this device that it saves 50 per cent of the studs on one side and all the studs on the other side, eliminates wiring forms, and has other economies.

### NEW LACQUER BOOKLET

An informative pamphlet has been printed and issued by the Zeller Lacquer Manufacturing Company, Inc., 20 East Forty-ninth street, New York, on the subject, "Modern Interior Finishing with Lacquer." The sub-heading of this treatise reads as follows: "A few practical considerations—speed, economy and durability of finish on plaster, wood and metal surfaces—the results of spray application in important buildings."

In a brief statement of a purely technical nature the subjects covered include (1) cost of application; (2) time of application as affecting occupancy of the building; (3) cost of maintenance, and durability; (4) appearance of the finish; (5) how to specify lacquer grades. The pamphlet also contains a complete description, item by item, of the full line of Zellac architectural lacquer grades.

The back cover of the folder is devoted to a set of standardized specifications in specifying lacquer grades for interior finishing.

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### WET WALLS AND EFFLORESCENCE

This summary has been prepared by the American Face Brick Association to present as briefly as possible the outstanding facts about the occurrence of efflorescence on masonry walls and how to avoid it, as determined by two investigations conducted for the association at the National Bureau of Standards, United States.

The 55 illustrations included will be found especial-

ly interesting. The investigations described were carried on by L. A. Palmer, research associate, under George K. Burgess, Director of the Bureau of Standards, and the Research Committee of the American Face Brick Association, composed of F. W. Butterworth, chairman, Wm. C. Koch and L. B. Rainey. Copy of the valuable reference book containing the reports will be sent free upon request to the American Face Brick Association, 130 North Wells street, Chicago. Ask for "Wet Walls and Efflorescence."

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### OIL HEATING ENGINEERING SERVICE BUREAU FOR ARCHITECTS, ENGINEERS AND BUILDERS

To fill a long-felt need, the S. T. Johnson Co., manufacturers for more than 23 years of oil-burning equipment for every heating and power purpose, have established an oil-heating engineering service bureau.

"The purpose of this engineering service bureau," states C. H. Beebe, sales promotion manager of the S. T. Johnson Co., "is to assist architects, heating engineers and contractors in the solution of their more difficult oil-heating problems."

This bureau places the accumulated information resulting from more than 23 years' experience in the exclusive manufacture of oil-burning equipment at the disposal of anyone with heating problems. From records compiled from operating data of thousands of oil burners under various conditions may be obtained information on the cost of installation and operation of oil-burning equipment, including: Rotary, low-pressure air, steam atomizing, natural draft and whirlwind oil burners; also oil pumping and preheating equipment. Data may also be secured regarding approved and recommended vent or flue construction. In addition, wiring diagrams and blueprints of typical oil-burner installations under various conditions may be obtained.

To take advantage of this engineering service, simply send complete information about your problem to the Engineering Service Bureau of the S. T. Johnson Co., 940-950 Arlington avenue, Oakland, California, who will welcome the opportunity of appointment as your headquarters for oil heating and power data.

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A sufficient number of manufacturers, distributors and users of staple porcelain (all-clay) plumbing fixtures having submitted signed acceptances to the proposed commercial standard for this commodity, the Commercial Standards Group of the Bureau of Standards announces that the standard is now in effect. Before the Bureau of Standards will promulgate a proposed commercial standard it must be accepted by at least 65 per cent of the industry, by volume of annual production.

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